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VOL. XXVI—NO. 4.

NEW YORK, WEDNESDAY, JANUARY 25, 1893.

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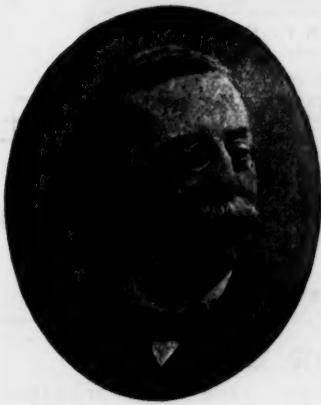
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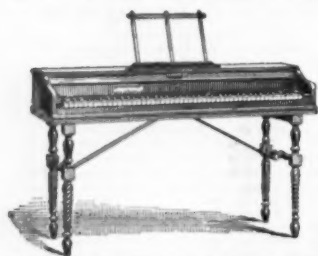
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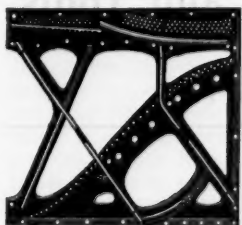
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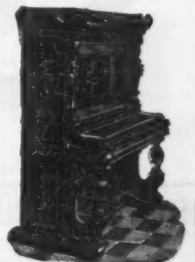
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The Musical Courier.

PUBLISHED EVERY WEDNESDAY

—BY THE—

MUSICAL COURIER COMPANY,

(INCORPORATED)

19 Union Square W., New York.

ESTABLISHED JANUARY, 1880.

No. 673.

EDITORS:

MARC A. BLUMENBERG.
JAMES G. HUNEKER.

OTTO FLOERSHEIM.
HARRY O. BROWN

BUSINESS DEPARTMENT:

SPENCER T. DRIGGS.
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WESTERN OFFICE: Chicago, 236 Wabash Ave., JOHN E. HALL, Manager.

BOSTON OFFICE: 32 West St.

LEIPZIG, GERMANY: GEBRÜDER HUG, Königstrasse 16.

LONDON AND PARIS: BRENTANO'S.

EUROPEAN BRANCH OFFICE:

OTTO FLOERSHEIM, 17 Link Str., III R., Berlin, W. Germany.

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American News Company, New York, General Distributing Agents.

Western News Company, Chicago, Western Distributing Agents.

NEW YORK, WEDNESDAY, JANUARY 25, 1893.

ALAS, poor Metropolitan Opera House! Butchered to make a New York Holiday.

WE wish also to join in the chorus of congratulations on the arrival of the London "Musical News" to its fourth volume. Its editors, Messrs. E. H. Turpin and T. L. Southgate, have labored earnestly and intelligently for the cause, and if they are not yet converts to Wagnerism THE MUSICAL COURIER has hopes for them. At all events, they publish a bright journal.

THIS cablegram from Paris was received last Wednesday evening at 6:15 P. M.

Editors Musical Courier:

Jean de Reszké's reappearance in "Romeo et Juliette" a great triumph. (Signed) SCHUTZ.

The above is from the amiable brother-in-law of Edouard de Reszké, Mr. Willy Schutz, and refers, it goes without saying, to Jean de Reszké's appearance at the Grand Opera House, Paris. In "Romeo et Juliette," by no means a masterpiece of Gounod's, Jean de Reszké does superb work, both as a singer and an actor, as you all may remember. In point of strict fact his "Romeo" was finer than his "Faust," which latter ran in conventional lines. It seems a pity we cannot hear this artist in "Tristan and Isolde," a rôle to which he has devoted much sincere study. Both the De Reszkés are ardent Wagnerites.

UNDER the caption "Paderewski and other Pianists" Mr. Henry T. Finck, an acknowledged authority on Chopin's music in particular and piano playing in general, thus holds forth in the "Evening Post" one day last week:

Comparisons may be odious, but the success of Mr. Paderewski is so striking, as compared with that of some other noted pianists who have visited this country in recent years, that it is worth while to inquire into the reason. When Mr. Paderewski gave his first concert in London two or three years ago the receipts were about \$50. The last concert he gave there, a few months ago, netted just a hundred times that sum. In America his success has been even more pronounced. At his third recital, at Music Hall, on Saturday afternoon, the receipts must have amounted to nearly, if not quite \$7,000.

He plays alone, without orchestra or assisting artists, the magic of his art and personality being sufficient to fill the largest concert hall in the city to suffocation at every appearance. Compare this with the fate of three pianists of high rank whose names have been before the public much longer than Paderewski's. Dr. Hans von Bülow came over to play to us. He had large audiences the first year, and much instruction together with considerable enjoyment was provided by his playing. He came a second time and played to empty benches. The same is true of Mr. Eugen d'Albert. The first year he drew large audiences, the second he did not half fill the small Madison Square Concert Hall. Mr. Pachmann's fate was similar; whereas Mr. Paderewski's popularity, great as it was last year, is 30 per cent greater this year, and still growing. How account for this? Very easily. One word does it—the word genius. Bülow, d'Albert, Pachmann are great pianists, genuine artists, but not men of genius. They belong to the rank and file, in line with such men as Hummel and Moscheles, who are great in their generation, but do not leave a lasting impression; while Paderewski is a Chopin redivivus, a creative interpreter, an original force in music, an artist who has received from above the divine spark with which he warms the hearts of his hearers. There lies the magic, there the magnet which draws such audiences.

While genius cannot be defined, it is easy enough to point out briefly wherein chiefly Mr. Paderewski is superior to his rivals. An artist to be perfect must have thorough command of the three kinds of psychic qualities—intellectual, emotional, sensuous. Bülow and d'Albert are intellectual giants, but Bülow has little emotion and less sensuous beauty in his style and touch. D'Albert is more emotional, but the sensuous quality of his tone is as unbeautiful as Brahms' orchestral coloring. His touch lacks mellowness and richness, and he understands not the art of pedaling on which the sensuous beauty of pianistic coloring so largely depends.

Mr. Paderewski, on the other hand, has not only all the psychic qualities called for—intellectual, emotional, sensuous—but he has them in equal proportions and beautifully balanced. His artistic intelligence is such that no one phrases Bach or Beethoven more clearly and more impressively than he; the sensuous beauty of his tone is absolutely without a precedent; he is the wizard of the pedal; the stream of tone issuing under his hands suggests the saturated colors of the Wagnerian orchestra; and emotionally, too, he is without a peer, now that Rubinstein has retired from active life. Pachmann has beauty of tone, considerable intellectual and emotional power, but far less than Paderewski. Pachmann reveals to us only the dainty, graceful, sparkling, feminine side of Chopin, while Paderewski unlocks to us all the masculine depth and force, all the stirring dramatic scenes that are embodied in the dwarf pieces of the giant Chopin. No other living pianist could have played the magnificent sonata in B minor as Mr. Paderewski did on Saturday. It was like a music drama, every moment of absorbing interest. The pianist seemed to be far away in dreamland, oblivious of the audience, playing for himself alone.

TSCHAIKOWSKY'S "IOLANTHE."

"IOLANTHE," the lyric one act opera of Tschai-kowsky, is the second opera of the Russian composer that Pollini, of Hamburg, has presented to the German public in the past season, and, if one can judge from its success on January 3, it is likely to remain longer on the stage than the four act "Eugen Onegin."

The story is taken from Henrik Hertz's drama, "King René's Daughter," and gives ample scope to the lyric composer to exhibit his ability in its picture of the blind princess, growing up to lovely and noble maidenhood far from all the influences of rude life, yet still in her peaceful seclusion feeling a glow of unconscious longing. From the knight, "Count Vaudemont," who loses his way and strays to her castle and who has never heard the king's prohibition not to speak of "light" or "sight" to his daughters, she first learns what is lacking in her life, and urged by an undefined feeling she conceives a certain tender longing for him. The opera concludes with a description of her emotions as she sees for the first time, and with the betrothal of the lovers, after "Duke Robert" has withdrawn his claims.

The correspondent of the Berlin "Courier" writes respecting the performance as follows: "In the treatment of this ungrateful material Tschai-kowsky displays all his peculiarities. The opening scene, where the blind 'Iolanthe' appears in the circle of her playfellows, gives him an opportunity to develop pretty elegiac themes. Then comes a slumber song of her companions in waltz time, by which she is sung asleep. Both are of ravishing beauty. 'King René' and the 'Moorish Doctor' enter. The former has a very effective andante in which he prays to God for pity on his unfortunate child, while the latter, in peculiarly rigid forms, lays down the conditions under which he will undertake the restoration of her sight. A distant blast of a trumpet announces the appearance of 'Count Vaudemont' and 'Duke Robert.' The latter sings an effective aria, in which he paints his love for the 'Duchess Mathilde' (a character which does not appear in the opera) and praises her incomparable beauty. The meeting of 'Iolanthe' and 'Vaudemont' ensues, and after a long dialogue follows a brilliant duet, 'Light is God's first marvel.'

"The rest of the personages enter to take part in an ensemble in grand style, in which the dénouement is reached. The close of the opera presents a duet prayer of 'Iolanthe' and her maidens, composed in an equally grand style. In all these situations Tschai-kowsky has created pleasing, lively melodies; he was interpreted well by all the characters of the

opera, and gives in the whole development of the story animated and stirring effective pages, and has throughout devoted loving care to the vocal as well as the instrumental portions of the work. He has again shown himself master of every field of effective musical painting, and consummate knowledge of light and shade.

"Capellmeister Mahler conducted. Miss Betteaque filled her part charmingly. Seidel as 'Vaudemont,' Eichhorn as 'Duke Robert,' Wiegand as the 'King,' and Strakorsch as the 'Doctor,' were all excellent. The public did not spare applause, and repeatedly called out the performers."

MUSIC IN BALTIMORE.

A WELL written advance notice on musical events about to transpire in the city of Baltimore deserves attention. It is taken from the Baltimore "Sun":

The celebration by the Peabody Conservatory of its twenty-fifth year of existence will be made notable by the production at the symphony concerts of a number of important new works under the direction of Mr. Asger Hamerik. The concerts will begin on Saturday night, January 23, and the dates of the other five concerts, subject to change, are February 4, 11 and 25 and March 4 and 11. The program for the first concert will include Tschai-kowsky's symphony in E minor, Paderewski's piano concerto in A minor, with Prof. Emmanuel Wad as the soloist; selections from Bolto's opera, "Mephistopheles," for solo, chorus and orchestra, with the Peabody Chorus and Mrs. Corinne Moore-Lawson as the vocalists.

A symphony by August Winding, of Denmark, obtained by Mr. Hamerik last summer on his return to his native land, will be the most noteworthy part of the program for the second concert. It is in manuscript, and its performance at the Peabody will be the first production anywhere of the work. At the same concert Miss Margaret Williams, a talented graduate of the Peabody, will play with orchestra Grieg's piano concerto in A minor, and the Beethoven Chorus class will sing Hamerik's "May Dance."

The great German trio—Haydn, Mozart and Beethoven—will be represented by several of their most important works at the third concert. The Haydn number will be the "Symphonie Militaire," and vocal and instrumental selections will be given from Mozart's "Don Giovanni," with Miss Marion Weed as the vocal soloist. The Peabody Chorus will sing Beethoven's "Hallelujah Chorus" from "The Mount of Olives." The piano concerto will be Beethoven's in G major. It is probable that the pianist will be the young Italian musician, Ferruccio Busoni, whose name became so widely known at the time of the competition in Russia in 1890 for the prizes offered by Anton Rubinstein in his musical contest foundation, on which occasion Mr. Hamerik was one of the judges. Busoni, who is now in Boston, won the first prize for composition.

At the fourth concert will be given Liszt's "Dante" symphony, selections from "The Damnation of Faust," by Berlioz, and Liszt's "Hungarian Fantasia," for piano and orchestra, with Mr. Wad, probably, as the pianist.

Hamerik's "Symphonie Lyrique," Chopin's piano concerto in F minor, with Mr. Harold Randolph as the soloist, and the "Bridal Chorus" and other selections from "Lohengrin," by Wagner, will be the program of the fifth concert.

The closing concert will commemorate the Columbian festival and the Conservatory's quarter century jubilee. At the concert Beethoven's C minor symphony and Melamet's cantata, "Columbus" will be performed with English text. The cantata will be sung by the German societies, and the quartet of soloists will consist of the original vocalists who sang the rôles at the first performances of the cantata in New York and Baltimore. They are Miss Emma Juch Marie Groebel, E. C. Towne and Heinrich Meyn.

Nothing could be more encouraging for music in Baltimore than this delightful scheme of programs, if that city contained the material necessary for the production of the orchestral works mentioned. But Baltimore has no permanent orchestra, and is defective in its temporary aggregation to a degree that makes orchestral music at the Peabody concerts a parody. Imagine Tschai-kowsky's E minor symphony played by a small body of musicians in an ill balanced orchestra, those members of which who are not amateurs playing most of the time in dance halls or street bands. Even the necessary wood and brass instruments are wanting, and Mr. Hamerik, with a facility born of a habit of about twenty years' standing, substitutes other instruments, as he at times in a Beethoven symphony gave to a third flute, hired for the occasion, an oboe part.

The great obstacle to the culture of music in Baltimore is the conduct of Mr. Hamerik as a director of concerts and chief of the Peabody Conservatory. As a composer and as a musician Mr. Hamerik is a recognized authority, and his talents are constantly acknowledged among the best musicians in the land, and it is, therefore, akin to a solecism to deride his other musical qualifications, but they are so defective as to make some of his feats incomprehensible.

The absurdities perpetrated under the guise of symphony concerts at the Peabody for so many years have taught many otherwise intellectual patrons that concerts, such as given in Baltimore by the Boston Symphony Orchestra, are loud and vulgar and commonplace and stupid as compared with the morsels dealt out at the Peabody. This feeling has gradually succeeded in depressing all support of outside musical organizations, and the result is that the remarkable concerts given by Nikisch occasionally in Baltimore are about to cease.

The musician who has no municipal pride to in-

fluence his art judgment, and who happens to drop in at a Peabody orchestral concert, is unavoidably amazed at Mr. Hamerik's orchestra, its construction, its mechanical defects and its performances. He immediately decides that a conductor who will sacrifice a symphony to such ends, who will deign to accept the leadership of such a body (and this is no reflection upon some of the individual players, who cannot be held responsible), that such a conductor cannot be a musician or artist in the true sense, and it is in this respect that Mr. Hamerik has aided very much in creating the suspicion that he is insincere and that he is willing to figure as a charlatan provided he can make a personal propaganda of it. As will be noticed in the above extract, Mr. Hamerik's own compositions figure rather extensively in the scheme, and the one reason outside of influence of megalomania that urges him to give them such position is due to the fact that otherwise his works would never be heard.

But in this instance Mr. Hamerik is again wrong, for if there be any merit in his later writings it were better not to have them produced at all than under his present auspices. Here again Mr. Hamerik stands in his own light, for the Peabody Orchestra cannot do justice to any composition with instrumental pretensions.

The local press of Baltimore will not criticise Peabody concerts or the methods of the endowed Peabody Conservatory of Music. The social, commercial and financial relations existing between the proprietors of Baltimore papers and the trustees of the Peabody fund permit of no just criticism, and virtually keep the press in bondage, not only in this one instance, but also in affairs of a secular nature. Baltimore is a provincial city with a host of the most amiable, courteous and intellectual people, who are possessed of the usual civic pride, that necessarily blinds them to defects in local conditions. There are no cities free from this taint, unless we except the great metropolitan centres, and even these have occasional attacks of the same malady.

There is no hope for a remedy of the evils in Baltimore until a great local newspaper arises and sweeps aside, among other gross abuses, the abuse of music as presented by the Peabody authorities. In the meantime those music lovers who reside permanently in that beautiful city have no opportunity to hear good music, and its culture will remain at its present low ebb.

MARTIN ROEDER'S VOCAL EXERCISES.

MARTIN ROEDER, the talented composer and professor in the New England Conservatory, has written a work about singing, which he calls "Fundamental Vocal Exercises of the Old Italian Method of Singing." This title has a familiar ring, for there has been many an attempt to do that in which Mr. Roeder has so well succeeded in this volume. Mr. Roeder, in addition to having made the voice a special study, is an able musician and his experience as a teacher as well as an operatic conductor has been great. In his preface Mr. Roeder has among other things the following to say about his work:

In modern times—or since the era of some of the greatest masters—the complete understanding and appreciation of what we call the true art of singing seems to have disappeared with the old days; or, if there is still a remnant of the former and true method, it is misused, disfigured and degenerated to an extent that makes its restoration difficult indeed.

Instead of the old Italian method, there is noticeable a certain rough, harsh tone production and vocal interpretation prevailing among most of the singing artists which have nothing in common with the eternal laws of the "arte del bel canto." Either the exaggeration or mannerism of "shouting" has taken the place of smooth and artistic singing, or the modern Italian "fad"—the outgrowth of an improper comprehension of the true method, and which ruins many voices—has been adopted by certain teachers.

A special feature of this new method is the author's system of imparting instruction, which is one of the most intelligible extant. It is clear and comprehensible; and the readiness and ease with which the most difficult tasks are overcome render the exercises most agreeable to the pupil. The utmost patience is required in mastering the rudiments of singing at all times, but in this method the author has set forth the dreaded rules and principles in a pleasing and inviting way.

Another feature of these "fundamental exercises" is the care with which the voice is trained. Many good voices have been ruined by improper treatment and injudicious training before their full development; or at least left in such condition as to render their restoration hopeless, even in the hands of a good master. The rules in this new book are such that by their application to daily studies the unfortunate condition spoken of can be avoided.

The brilliant results of the teaching of the great masters—Lamperti, Panofka and Trivulsi (of whose methods Mr. Roeder is the leading exponent in America)—are proof enough that the new book now offered, containing the principles and features of those methods, will have its effect on all students who adopt it, and will be a valuable aid in the cultivation of taste and style in singing.

We can recommend to beginners and advanced pupils alike these exercises of Mr. Roeder's. The

book is published by the Oliver Ditson Company, and is in pamphlet form. It is a multum in parvo for vocalists.

MUSIC IN 1892.

THE Leipsic "Signale," in its opening number for this year, contains a synopsis of the musical events for 1892, from which we make the following extracts:

To begin with opera. The first productions were: In Berlin, "Boabdil," M. Moszkowski, and "Genesius," Weingartner; in Dresden, "Herrat," Felix Draeseke, and "Frauenlob," Reinh. Becker; in Munich, "Heilmars der Nar," Kienzl; in Hamburg, "Der Liebeskampf," Meyer Helmund; in Brünn, "Bodenstein," by Fried. Kaiser; in Prague, "Maritana," J. Mannheimer, and "Friedel mit der leeren Tasche," M. J. Beer; in Sondershausen, "Aspasia," Carl Schröder; in Stettin, "Utopia" (a folk opera), Franz Götz; in Freiburg, in Baden, "Lichtenstein," Ferd. Schilling; in Lübeck, "Manita," M. von Ozarew.

The "Lorle" of Alban Föster has as the locations of first production, New Strelitz, Berlin (Kroll's), Hamburg and Karlsruhe. Sommer's "Loreley" appeared in Weimar and Darmstadt; "Irmengard," by Leonh. E. Bach, in London. In Prague the first performance on the stage of Rubinstein's "Moses" took place. Two one act pieces, "Wem die Krone" and "Der Faule Hans" were given, the first in Berlin, the latter in Dresden and Karlsruhe. "Vardhamana," by Oelsner, at Cassel, and "Albrecht Dürer," by Fritz Basels, at Nuremberg. At Vienna, the Royal Opera House produced Strauss' "Ritter Pasman." Reincke's "Gouverneur von Tours" succeeded at Leipsic and Lübeck, and "Der Mohrenfürst" failed at Magdeburg. Comic operas are also reported; from Düsseldorf, "Die Mädchenstreiche," by R. Kratz; from New York, "Der Minstrel," A. Neuendorf, and from Vienna, "Signor Formica," by Eduard Schütt. The one act "Gringoire," by Ignaz Brüll, was first given in Munich. The "Oberster Lumpus" at Wiesbaden, and "Der Brautmarkt," by Zepler, at Berlin, were confined to those cities.

The German composers were pretty well crowded by the young Italians. Mascagni has produced a train of followers whose works have been given in Germany. Leoncavallo's "I Pagliacci," translated under the title "Bajazzi," made its first appearance in December at the Berlin Opera; and at Kroll's Tascas "A Santa Lucia," and Giordano's "Mala Vita." At Hamburg Puccini's "Die Willis" and L. Mancinello's "Isora von Provence" were given.

Among French composers E. Reyer produced "Salambo" at the Grand Opéra, Paris, and Massenet "Werther," first at Vienna and afterward at the Opéra Comique, Paris; Lacombe's "Winkelried" had its first night at Geneva; "Enguerrand," by Chapuis at Paris; "Gyptis," Desjoyaux, at Monte Carlo and Brussels; "Mazeppa," Mrs. de Grandval, at Bordeaux; "Elaine," Bemberg, at London; Bizet's one act comic opera, "Djamileh," first at Prague, then at Berlin; another one act, "Stratonice," Alix Fournier (his first opera), at the Grand Opéra, Paris, and a third, "Caprice de Reine," at Cannes, close the French list. In Brussels must be mentioned "Maitre Martin," by Jan Bloch; at Liège, "Sardanapale," by A. Duvernoy; at Moscow, Tchaikovsky's "Pique Dame," at St. Petersburg, the ballet opera "Mlada," by Rimsky Korssakoff; at Moscow, "The Followers of Chowansky," by Mussorsky; in Barcelona and Madrid, "Garin," by T. Breton; at Stockholm, "Granada's Daughter," by Joar Hallstroem; in Copenhagen, "The Witch," by A. Enna (also in German at Prague and Magdeburg); in Pesth, "Alienor," by E. Hubay; in Prague, "Was ihr Wollt," by Carl Weiss, and "Dite Tabora," by Carl Bendl, both Czech operas; in London, "Haddon Hall," by Sullivan, and in Dublin, "The Warlock," by Smythe and Little. The only operetta that had a lasting success was the "Sonntag's Kind," of Milloecker, at Vienna and elsewhere.

Several interesting revivals may be named: Mozart's early works, "Bastien et Bastienne," and "Die Gärtnerin;" Dittersdorf's "Doctor and Apothecary" and Weber's "Three Pintos."

Passing on to concerts the "Signale" remarks that the reviewer's task is lighter this year than usual, as the composers have produced fewer works. In new symphonies, however, it mentions the C minor of Prince Henry XXIV. of Reuss (Berlin Royal Orchestra); one in D major, by W. Speidel (Stuttgart); in B minor, by Woyrsch (Lübeck); A major, Heubner (Dresden). In symphonic poems one only deserves

notice, the "Macbeth" of R. Strauss (Berlin), and in overtures the "Antony and Cleopatra" of Rubinstein (Hanover), "Hilarodia" of Leo Grill (Leipsic); "Nature, Life and Love," Dvorák (New York); "Eine Nacht auf Karlstein," by Z. Fiebich (Vienna); a suite from Tchaikovsky's "Nussknacker," St. Petersburg, and a serenade (No. 4) for strings and two horns by Rob. Fuchs (Vienna).

Piano concerti have been increased by a new work by d'Albert, first heard in Bremen. Brahms' new chamber music compositions, the clarinet quintet and clarinet and piano trio, have been repeatedly played everywhere; a new string sextet with flute, by Gouvy, had its première in New York. A string quartet, D major, by Reinecke (Leipsic); a piano quartet (manuscript) by Bernh. Scholz (Frankfort-on-the-Main), and a piano trio, D minor, by Herm. Grädener (Vienna), are about all.

New oratorios were "Manasse," by Fried. Hegar (Neustadt and Cologne); "Christ the Risen," by G. Schreck (Leipsic); "Petrus," by Caplain Voggt (Coesfeld), "John the Baptist," C. Mengewein (Berlin). Scenes from Rubinstein's "Moses" were given at Leipsic; "Franciscus," by E. Tinel, was given at Breslau, Düsseldorf, Aix la Chapelle, &c.; "The Fiery Cross," Bruch, at Berlin, Basel, Cologne; an unprinted mass in C minor, by Prince Henry XXIV. of Reuss, at Münster; a "Te Deum," by Dvorák, at New York; a cantata "Fregnir," by Emil Matthieu, Düsseldorf, and to conclude a great work for male chorus, "Jeanne of Orleans," by Heinr. Hofman. But above all these novelties there sit enthroned the imperishable masterworks of music; the "Messiah," the "St. Matthew Passion," "The Creation," "The Seasons," "St. Paul" and "Elijah" were given countless times, as was Schumann's "Paradise and the Peri." Düsseldorf alone produced for the first time Berlioz's "Requiem," to these add "St. Elizabeth," "Christus," Verdi's "Requiem," "Odysseus," "The Bell," "Paradise Lost," "Tower of Babel," "Rape of the Sabines" and "Alarich."

To review the appearances of virtuosi and singers would take up pages. Mention may be made of the pianist Miss Sophie von Poszanska, of St. Petersburg; the violinists Felix Berber and Miss Frida Scotta, Betty Schwabe and Rosa Hochmann, and the piano wunderkind Raoul Koczalski, of Warsaw. Mrs. Sembrich made her first appearance in Berlin; Mrs. Joachim abandoned her trip to America, and Miss Hermine Spies made her last appearance. Of piano players, Moriz Rosenthal came strongly to the front.

A STANDARD FOR PIANISTS.

TO those pianists who grumble at Paderewski's continued success and the fabulously high prices he commands, we say, pianists should be happy that one of their artistic craft can earn so much money and confer such a lustre, social and otherwise, on the high calling of the pianist. Through the efforts of such men as Thalberg, Rubinstein, Joseffy and Paderewski piano playing in America has been vastly elevated in its standards. These men have practically built up the industry of piano manufacturing by creating the demand for pianos, and by their artistic dignity and natural genius have made the piano the popular instrument of the day. So don't say that \$7,000 is too much for Paderewski to earn by a single recital. You can never pay talent sufficiently. Such has been the demand for seats at the Paderewski recitals that his manager has been compelled to accede to the request for a supplementary recital, which will take place February 2, at Music Hall, in the evening.

ENCORE LESCHE-(AHEN!)-TIZKY.

SOME of our readers and all of the Leschetizky pupils (with the possible exception of Mr. Alfred Veit) seem to labor under the singular delusion that THE MUSICAL COURIER has attacked the reputation of Theodor Leschetizky as a teacher. The fact of the case is this: THE MUSICAL COURIER has simply been the mouthpiece for Mr. Ernst Lent and many others (for Mr. Lent is not the only complainant) who find fault with Leschetizky's methods. It might also be well to call attention to the fact that THE MUSICAL COURIER has given abundant space to Leschetizky's defenders, whose name appears to be legion. From the outset THE MUSICAL COURIER avoided any editorial feeling in the matter, preferring to let others tell their tale. But we still assert that going to Vienna, Berlin, Leipsic and Paris for a good piano teacher is unnecessary, for we have in this country—aye, in this city—some of the best teachers and players of the

instrument alive. There is no combating a "fad," however, and as Leschetizky and Vienna appear to be a "fad," we will proceed with the "history" of the case (as our medical friends say in clinic), and once more dose our readers with Leschetizky literature.

We have received recently a letter from the celebrated virtuoso Moriz Rosenthal, in which he disclaims having said that the Leschetizky method was a "fraud," and begs us to state that he entertains the highest regard for Leschetizky as a man and as an artist. He also asks us to include the name of Alfred Grünfeld, the pianist, who also believes that Leschetizky is a great teacher. All this we gladly do, though it is sudden—like deaths from apoplexy and conversions to Christianity. Perhaps "The Raconteur" may have something to say about the Rosenthal matter. Whether he does or not, we give facts as they are without fear or favor. The Rosenthal letter is now on file in the office of THE MUSICAL COURIER. And now to more facts. Mr. Ernst Lent, of Washington, writes us that we are mistaken in saying that Paderewski studied but three months with Leschetizky, for Mr. Lent declares that a Leschetizky pupil declares that Paderewski played "like a crazy man" when he first went to Leschetizky.

Phew! Leschetizky—Paderewski! Skee—Ski! This is maddening. So much for this.

Here is a letter from Vienna which literally speaks—talks—converses—for itself:

Editors Musical Courier:

Being a subscriber to your well-known paper, I was surprised to read in your number of December 7 that Leschetizky, the distinguished musician and teacher, is a "humbug."

The name of Leschetizky is so well known and appreciated by the Americans that it seems superfluous, yes, even irreverent, to mention it at all in connection with the paltry article in question. Leschetizky's reputation and musical attainments—his method—are built of stronger material than to be injured by such small shot; but the American students now studying under the care of Leschetizky are injured and disgraced by this misrepresentation, which savors so strongly of personal pique and lamentable ignorance.

Those Americans alluded to in the article, who have returned from Leschetizky with "ruined touches," &c., evidently belong to that class of musical students who go to Europe with the idea that six months' or a year's study with some great master will make them finished artists, and then not finding their expectations realized, are always ready to excuse their defects by throwing the blame on the instructor. If the Americans accept a criticism from such a source as being sufficient proof for them to denounce Leschetizky and his method as a humbug, then they certainly are very easily satisfied.

As for Paderewski, Rosenthal and Grünfeld (whose names have been so freely used), these artists emphatically deny ever having made the remarks contained in the article, and have taken steps to cleanse themselves from the tarnish which has been so undeservedly heaped upon them. This proves that the enterprising writer of the article is an unscrupulous person, who used any means to misrepresent a genial musician and artistic teacher, who deserves to be honored for the good he has done, and is still doing, in furthering the "wahre Kunst der Musik," and not denounced as a "humbug." Least of all by the Americans, who have had innumerable opportunities to convince themselves of Th. Leschetizky's abilities as a teacher through such virtuosos as Mrs. Essipoff, Fanny Bloomfield, Helen Hopekirk and Paderewski.

F. V.
American "worshiper at the shrine of Leschetizky."

VIENNA, December 29, 1892.

Then, to add to our further discomfiture, a sort of "round robin" was sent, which we also give space.

Editors Musical Courier:

We, the undersigned, American pupils now studying under Prof. Theodor Leschetizky in Vienna, wish to express, publicly, indignation on account of disparaging statements lately appearing in various American newspapers. These statements, which concern the master, his method and treatment of pupils, reported as coming from us, are false:

(Signed)

Margaret Cameron,
Belle J. Miller,
Virginia Younger,
Ella Dahl,
Helen Masher,
Alice Heimroth,
Ruth J. Martin,
Lotta Mills,
Anna S. Vietha,
Frederick Voss,
Albert Lockwood,

Aida L. S. Hart,
Edith Sanderson,
Beessie Strauss,
Rose Rich,
Florence Castle,
Emilie McCreery,
Elise Conrad,
Mary Kimball,
Emma S. Hutchinson,
Otto Voss,
Edmund Kuntz,

George W. Proctor.

VIENNA, December 29, 1892.

Then to clap the climax an anonymous communication, which is simply withering. We do not believe in noticing communications not signed, but make an exception in this case for several reasons—one being the humor contained therein:

Editors Musical Courier:

In your number of December 7 appeared the startling information that Leschetizky, the famous Polish teacher, is a charlatan.

The Sultan of Turkey would no doubt in this case feel highly flattered by the comparison of his barbaric majesty with the word charlatan.

It would perhaps have been more apt in the place of this blatant misrepresentation had the words "charlatan," "humbug" and "disappointed student" been linked together.

We invite the "disappointed student" to study the method with success before pronouncing it a humbug.

FRIEND OF PROF. THEODOR LESCHETIZKY.

We are not aware that we officially called Leschetizky a "charlatan." Let the indignant "friend" read the article once more and carefully.

Oh, radiant American girlhood, particularly

pianistic American girlhood, how you do champion a cause when your mind is made up, even when said mind has not sifted evidence!

THE MUSICAL COURIER still holds the banner aloft for the American teacher, or rather, precisely speaking, the teacher in America.

RACONTEUR

A Scotch minister had made great progress in getting the families of a colliery district to brighten their homes with birds of song and plumage. One of the poorer women saw she was being outdone by her neighbors and resolved to have a bird in a cage.

She bought a cage and put a crow in it. When the minister called he asked if the bird was a good songster.

"Na, na," she replied; "it's nae singer ava, bit it's a graund, graund thinker."

THAT is where I differ from the parrot. Speaking of singing reminds me that I heard a woman sing the other day and her voice was cross eyed. That is to say, the tone was strabismic, split in two, each part going on its own wild, vocal way. The lady sang "Good-By," by Tosti, and phrased thus: "Kiss me straight on the brow and part." The effect was distracting, for she wore a wig.

I have just heard from talented Edgar Kelley, who is working on a couple of operas on the Pacific Coast.

FROM THE BOSTON "BUDGET."



Look on this picture and then on this,
How a mild man becometh a god;
The one represents Paddy Rooster at home,
The other, the man when abroad.

Among other things he writes me that he doesn't admire Brahms (so I wired him Finck's address), and then he does not admire me when I indulge in a mood of levity. Alas! Edgar, thou who taughtest the lady how to pick the shining mulberry from melodic China. Alas and alack! I seldom feel like indulging in gaiety as of yore; for am I not ever serious, and do I not spend my time carving with the axe of criticism the tender talents of budding musicians and also the American composers who never bud?

When the spirit seizes me I cry, "Let the gods give us joy!" but it is many moons before the advent of the joyful season when the Goat, Ceres and Bacchus blend—in a word the time of beer commonly called "bock."

So if a mad mood of midwinter mockery fills my gelid veins with joy, why, Edgar, complain not and be a true Stillman like your name.

I fancied the end of the world was coming last Saturday afternoon. An Italian girl playing the "Ride of the Valkyries" on the piano! How *fin de siècle*, and how unlike the "Evening Post!" Italy, Wagner and Chickering Hall! History does make strange combinations. I am pledged not to say anything about La Castellano's playing, for I have been secretly accused of liking Joseffy better. Ah me, these be bitter times to live in for the poor but proud music critic!

Apologies of Joseffy, I met one night recently Max Freeman, the stage manager of the Casino, of the Vaudeville Club and a man who should have the wink of his right eye orchestrated. It would make most pregnant and sinister music on paper. Well, Max, who has traveled the globe, fell to talking about piano playing, of which he is a judge.

We spoke freely of the merits of many knights of the keyboard, and I said:

"For me, there is a pianist—"

"Ah, you mean Joseffy," replied Freeman quickly. "I knew Joseffy over in Vienna. He played then, and it was in 1872 or 1873, like a little god. One night we had been to a ball; we were tired, dawn was near and we went from the ballroom to the great deserted concert hall which was in the same building, and there little Rafael clambered through the darkness and over many shin breaking obstacles to the stage, found his way to a grand piano even as does the duck to its native element, and how he played! Whew!"

Then Max ordered—a box—of matches and smoked in gasps.

A stout man in the party (we were half a dozen or so) spoke up: "I don't like bad piano playing," said he, moodily. Everybody looked at me. But being modest I did not blush.

The stout man said he didn't mean to be personal, and I begged him to treat us to the story that I saw hovering about his heavy Patrick J. Gleason mustaches. He did. It appears that he lives in a hotel not far from Forty-second street and Broadway. Beneath his room a young lady—a "piano fiend" (your only true "piano fiends" are young ladies; witness the feminine contingent of the Leschetizky pupils)—kept patrolling the keyboard day and night, and the stout man suffered exceedingly, knocking the floor with a club and shouting Teutonic blasphemies down the register being of no avail. My adipose friend thought a bit; he does so once in a while. The restaurant of the

hotel, which was under the room where the piano playing went on, was one night invaded by a supper party of fashionable appearance. A superb repast was ordered—champagne and all that. As the wine was being brought in a Chopin étude was suddenly heard, given in the true, stiff Stuttgart fashion. The ladies of the party frowned; a tall, thin man grew pale and murmured airy maledictions. The music grew more intense, there was a hurried consultation, and then to the horror of the tall oberkellner, the entire party filed sorrowfully out. They told the waiter they couldn't stand music, and the frantic proprietor, filled with rock, rye and remorse, rushed upstairs, pounded on the door of the music room, and next day the lady with the stern, inflexible wrists took her departure.

That night the interrupted supper party resumed its bibulous functions, and the fat man paid the bill. Cruel, but neat, wasn't it?

Then Harry Neagle, dramatic editor of the "Recorder," started in to tell a story of a warm night in May, the Casino roof and how John Keller, managing editor of the "Recorder," Max Freeman and himself heard a duet performed in the Mystic Flats, across the street; but Max interrupted him by saying that Manola's voice was then far from being as well cultivated as it is now, and that led us to "Castles in the Air." I have always contended that Gus Kerker's and "Charlie" Byrne's pretty operetta was one of the cleverest we have produced here, and I never understood why it didn't make the hit it deserved. The lines are witty, the book bright and the music sparkling.

In it Tom Seabrooke, of "Isle of Champagne" fame, made us first acquainted with his very sec quality of humor (I hope you saw him in the third act of the latter operetta; he is extravagantly but artistically funny). Della Fox, whom I christened a "Mendelssohn Scherzo," so airy and

sprightly was she, really made her first hit in "Castles in the Air." Now, alas, her former elastic staccato touch has become legatissimo, for fat and fame travel in perilous proximity. I am told that Kerker and Byrne are once more collaborating and I am sure something worth listening to will result.

Aha, Leschetizky! aha! My confrères of the editorial department little recked of what they were about when they stirred up the smoky atmosphere of the Sultan of Vienna and his adoring—well, call it court. Another word nearly slipped out. The valiant Fanny and her cohorts have waded into the fight, and so far the Leschetizkyites (a-choo!) have the best of the fray.

I received a long letter from Rosenthal, who, by the way, seems to be duplicating in Berlin the American triumphs of Paderewski. You all know Rosenthal. He is a giant as a pianist, and personally as witty a fellow as one could meet. Rosenthal says that Albert Grünfeld says that Leschetizky is an estimable man and teacher, a colleague and an artist. Could one want more? Besides, Moriz, who is never sarcastic, avows on his part that he never said that Leschetizky was not a teacher of the piano, and altogether writes a nice, amiable, brotherly letter. Of course I could refresh his memory, and so could Otto Floersheim, in Berlin, and so could—never mind how many. But what is the use of all this powwow and pother? Leschetizky must be a good teacher. He has had thirty-five years' experience, has had loads of talented pupils and droves of the stupid sort. He is a "fad," for it is the tendency of human nature to "fadize" (to coin a convenient word).

That there are other good teachers in Europe is certain, and that there are as good in New York I will wager you. Leschetizky taught Essipoff, Fanny Bloomfield and Paderewski. Do you want better names? The fact that this trio would have played the piano anyhow should not detract from the credit due to the venerable Theodor. But we should stand on our own bottoms as pianistic tubs. I quite sympathize with the attitude of THE MUSICAL COURIER as to that point. In my own limited experience I have known scores of girls and boys who went abroad to study who came back ruined as pianists and violinists. Many are called, but mighty few play. The subject bores me.

Fanny Bloomfield played at Vassar College Friday night last, and President Bowman, whose judgment is excellent, assured me that she gave an interpretation of the great C minor sonata of Beethoven, op. 111, that stirred him to his depths, and you know what a Leviathan he is. This girl grows apace, she always had temperament and technic; now her brains are showing. Her success has been lasting and legitimate. She will rank high in the Pantheon of pianists. After her European tour, next season, I predict that she will have a success in this country that will be great. We must somehow or other send our home goods to get the stamp of European approval. That "rich sea change" that the poet sang of seems to be a necessity. Some day I hope the boot may be on the other leg.

Schubart, the pianist, publishes the following as a good model for an obituary: "Lately died the renowned organist, —, in his eighty-fifth year. He looked like a piece of double counterpoint, and in the course of his life, to his own perfect satisfaction, played 3,699 fugues. He improvised so marvelously that people rushed from the church in rapture, and played variations till they could hear nothing more. He never in his life felt a glow of inspiration, and could, like the three children, have lived in a burning, fiery furnace. At the autopsy it was found that his brain was dried up, the cardiac nerves petrified, and the heart ossified. This was the reason why he did not live longer than eighty-five years."

I clipped the following from the "Times" in the "Phases of City Life":

"He is thin, fabulously pale, and ordinarily decked with bizarre rings, watch chains and scarf pins. His clothes are symphonies. He blends in them various shades of blue, green and violet. Sometimes he appears in black, with an enormous diamond pin, and then he resembles Philip II. Last Sunday, while the shouts of the children in the nursery filled the apartment with gayety, he sat at the piano, and in a voice which was delicious and dying pronounced this title: 'The Pain of Living.' Then he played a piece wherein, as on certain fans of Japan, airy nothings had an intense and funereal delicacy. There were vague and learned discords; flying, muffled sounds; motives sketched and at once quitted; the beat of a disappearing bird's wing, and complaints and despairing exclamations so soft and sweet that they had not strength enough to be heard. Happily, in five minutes he had finished, for everybody would have committed suicide at the sixth minute.

"'Poor fellow!' said a sympathetic lady. 'I should think that the Commissioners of Immigration would guard against 'Pain of Living.' It is a malady unknown in New York, but who can tell the ravages that it may commit among the fellow countrymen of Liszt and Chopin

in the districts where immigrants arrive.'" The pain of living at present is certainly piano playing.

Ward McAllister doesn't like the Vaudeville Club. He said so in the "World." In last Sunday's edition of that sheet he held forth on the attitude of American womanhood toward Paderewski. He was all condescension to Paderewski, and now that we have heard his opinion about Paderewski it might be profitable and interesting to know what Paderewski himself thinks of this leaden eyed, lumbring gaited and altogether solemn ass of the 149.

This is from the Providence "Journal" and illustrates the value of fame: "There was a man named Strauss, a member of the Consistorial Court at Berlin, and a very strict and learned Protestant; he was the author of several works—'The Baptism in Bordon,' Helon's (sic) 'Pilgrimage to Jerusalem,' &c. In passing through Munich he put up at one of the hotels, and at once wrote his name in the visitor's book. He had hardly reached his room when the chambermaid appeared, and rushing toward him exclaimed, 'What delight, Herr Strauss, to see you here! Your waltzes are the finest in the world.' The member of the Consistorial Court disclaimed the compliments showered upon him somewhat stiffly. A few minutes after in burst an enthusiastic youth, ejaculating, 'Oh I am indeed happy in being thus permitted to pay my respects to the author of the 'Jeben Jesu!'" Mr. Strauss had again to defend himself with energy from the imputation of identity with so celebrated a personality, and used afterward to say to his friends, 'I need not boast of my popularity in Munich.'"

This from the "Tribune":

Tennyson's recluse ways are pleasantly described in "Wide Awake" by an old playmate of his children. Occasionally he left his silent solitude and sought the youngsters. "Much as the poet disliked noise, he would occasionally appear in the anteroom doorway and call for music. This meant that one of his sons should beat upon the piano, and we should all shout 'Auld Lang Syne' and some others of his favorite ditties—generally Scottish airs—at the full pitch of our lungs. That we were none of us, unless it was his younger son, really musical was of no consequence. The poet enjoyed this entertainment and so did we. At the close he would be apt to bestow what he called an 'osculation' on the girls—an honor detracted from by the odor of tobacco imparted by his ragged beard and moustache. But he said little."

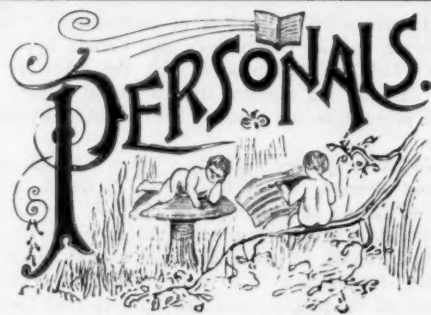
I have in my possession one of two copies (in MSS.) of an arrangement of Schumann's C major toccata, op. 7. This arrangement is by that sterling artist Ferdinand Quentin Dulcken, and was suggested to him by Joseffy. Now, don't be agast. This is no derangement, no meddling with the composer's intentions. It is boldly stated on the title page that it is an instructive edition for students, with particular reference to the development of the left hand. I have worked at the toccata carefully and there is nothing in it to make the great Robert turn in his grave, and there is much in it to make the earnest piano student rejoice. The left hand voices are harmonically strengthened and technically only good can result from Mr. Dulcken's very ingenious changes.

A glance at the opening bar after the introduction will at once convince you. There is no attempt nor idea to improve Schumann in this case. It is simply giving the left hand its dues. In both Schumann and Chopin the left hand was neglected despite the special studies left us by both men. I will be very glad when this clever study on a study will see the light of day. Of course the purists will cackle, but that will not detract from its merits as an étude, pure and simple.

That flaming haired sphynx of the Seidl Orchestra, Sam Bernstein, had a peculiar nightmare in Providence last week. After the concert of Anton Seidl's combination, Bernstein retired at his usual timely hour, but about 2 A. M. he awoke in a terrible perspiration. He thought he was sleeping on his kettle drums and that some one had filled them with water and had kindled a fire under them.

He was in the room next to the boiler room of the hotel, hence the nightmare. Sam spent the rest of the night looking for a cool room, for he hates Turkish baths.

Here is a good story from last week's "Town Topics": "Here is a conversation that I overheard in Schubert's music store last week when the sale of tickets was in progress. A middle aged lady of intelligent appearance approached the young gentleman who was supervising the operation—the blonde and amiable Mr. Meyer, future if not actual proprietor of the establishment—and demanded three seats for last Saturday's recital. She was handed them, and at once inquired as to their situation. On being referred to the diagram, she drew out her glasses, looked at the number of the stalls, produced her pocket-book and paid over to genial Mr. Joseph Becker \$7.50. After this very essential proceeding had terminated, she turned once more to Mr. Meyer and asked: "Does he sing or play?"



Professor Halir.—At the last Hamburg Philharmonic Professor Halir, of Weimar, played with brilliant success the "Sinfonie Espagnole" of Lalo and the Paganini concerto. His playing of the Beethoven violin concerto in a series of German cities has elicited the opinion that he is destined to be Joachim's successor.

Schmidt-Köhne.—The Berlin singer, Mrs. Schmidt-Köhne, has lately completed, with the violinist Miss Schindler and the pianist Mr. Sormann, a successful tour in central Germany and the Rhineland.

O. Eichberg.—The pupils of the conservatory of Mr. O. Eichberg at Berlin gave a performance at Kroll's of nearly all "Fidelio," and scenes from "Der Freischuetz" and "Martha."

Thomas.—Mr. Ambrose Thomas has returned to Paris with his health perfectly restored.

Delaquerrière.—The tenor, Delaquerrière, who has had success at Amiens, Lille, &c., will create the tenor rôle in "Madame Chrysanthe," at the Paris Théâtre Lyrique.

Wilhelmj.—The Wilhelmj family, writes L. Hartmann, is thrice blessed—first, by their Hattenheimer vineyard; secondly, by the best violinist in the world, Aug. Wilhelmj; thirdly, by a rare singer, Maria Wilhelmj, the violinist's sister-in-law. This lady sang the part of "Miriam" at a late performance of three acts of Rubinstein's "Moses," and, owing to the sudden indisposition of Mrs. Metzler, who had been cast for "Zappora," was called upon to take the rôle of that part too, which she sang from the score without any rehearsals.

Milka Ternina.—The Bavarian Kammersängerin, Milka Ternina, who has been suffering from some catarrhal affection, has recovered her voice, with all its positive purity, strength and endurance.

Randegger.—Alberto Randegger is Director (honorary) of the Royal Academy of Music, London, Conductor of the Italian Opera, Covent Garden, Director of the Lyric Club, Director of the Philharmonic Society and member of the committee for musical examinations in the United Kingdom. As he was born at Trieste, the Italians call him an Italian, and the Germans a German. As his names show, he himself is impartial.

Patti Pinxit.—A picture signed Adelina Patti was lately sold by auction at London. It is a moonlight scene, and the authenticity is guaranteed.

Morales.—The Mexican composer Julio Morales is the son of Melasio Morales, professor at the Conservatory and composer of several operas. Julio was educated at that institution, which is under the charge of a Frenchman, Mr. Dablot, and graduated with high honors. His opera "Colombo à San Domingo" made a highly successful debut on October 12.

Reyer.—Mr. Ernest Reyer will pass some time in the South. At Bordeaux he will hear "Sigurd" and at Marseilles "Salammbô." Thence he will proceed to Nice and remain till March.

Ovide Musin Sues.—It is rumored that Ovide Musin, the violinist, who was injured in a wreck on the Chicago and Northwestern Railroad last week, has brought one suit against the railroad company for \$30,000 and one also for \$5,000 for his wife, who was slightly injured. Mr. Musin hurt his hand and was compelled to cancel some of his Western dates. He will continue his tour from Greencastle, Ind.

Kelley-Hetlich.—Miss Elizabeth Hetlich, soprano, of Cincinnati, was married to Mr. Thomas Henry Kelley at that place last Sunday week.

Manuel Guadalajara.—Manuel Guadalajara, a flute player from Buenos Ayres, South America, will shortly make his début here. He is at present the guest of Mr. and Mrs. Serranos.

Bookleman.—Bernardus Bookleman has published "six melodic studies for the development of the thumb," a new idea in piano studies.

Julius Eichberg Dead.—Boston, January 19.—Julius Eichberg, a musical composer and director, and a noted personage in Boston for a generation, died here early this morning. He was born in Dusseldorf on June 13, 1824. As a child he was a musical prodigy, and at a tender age played in a court concert before the Emperor Nicholas of Russia. He left Dusseldorf and entered the Conservatoire of Brussels when seventeen years old, and became a pupil of the celebrated violinist De Beriot, while he studied composition

under Fetis, the eminent critic. At the end of two years he received the first prizes at the examination both for violin playing and composition. His first important position was as professor of violin playing at the Conservatoire of Geneva, and for eleven years he was closely connected with the progress of music in that city. At the end of that time he was taken ill, and the physicians decided that a long sea voyage alone could save his life. This was the cause of his coming to America. He was the director of music in the Boston Museum from 1859 to 1866. He then became known as the first composer of English-American operas. "The Doctor of Alcantara" was composed in 1862. This was followed by "A Night in Rome" and "The Two Cadis." In 1867 the Boston Conservatory of Music was established with Mr. Eichberg as director and his brother business manager. Mr. Eichberg was in 1867 elected supervisor of music in the public schools of Boston.

An American Soprano.—At a recent concert of the Cardiff Orchestral Society Mrs. Blanche-Stone Barton, an American soprano at present residing in England, created a most favorable impression. Concerning her singing a Cardiff paper has the following to say:

In Mrs. Blanche Stone-Barton the society had furnished a genuine surprise. She had not sung many notes of her initial work—the scena "Una Voce," from "Il Barbiere"—than the audience became intensely interested. With a soprano voice of high register and under complete control, warbling the difficult passages of the scena with marvelous ease and purity, Mrs. Stone-Barton created quite a furor. With infinite tenderness and charm of expression she next gave Otto Cantor's song, "Oh, fair, oh sweet and holy," and in response to the enthusiasm which was manifested sang again. It was her final song, however—Abt's "Cuckoo"—that evoked the warmest demonstration of approval. The contribution was a very fine sample of artistic vocalism, the lady's reproductions of the cuckoo's notes being surprisingly sweet, while the florid passages of the song were given with a precision and unrestrained freedom worthy of a Patti. The Cardiff Orchestral Society deserves the thanks of the musical community for affording an opportunity of hearing an artist so conspicuously gifted.

Theodora Pfafflin's Engagements.—Miss Theodora Pfafflin will sing with Gilmore's Band in Brooklyn on February 1; at the Peabody Institute concert, Baltimore, on February 4; on the 9th with the Apollo Club at Cincinnati, and on the 13th with Theodore Thomas' Orchestra at the Auditorium, Chicago.

Lamoureux.—The celebrated Paris director, Lamoureux, conducted the fifth Symphony concert at Moscow, December 30.

Leede.—The publishing house of C. F. Leede in Leipzig held on January 1 its fiftieth anniversary.

Diez.—Friedrich Diez, the tenor, died at Munich lately in his eighty-seventh year. His career began in 1849, and he was celebrated for his performance of Mozart rôles.

Brulliot.—Prof. C. Brulliot, lately appointed to the Munich Theatre, continues his duties as professor in the Musical Academy.

Erben.—Robert Erben, late of the late "New German Opera," of Berlin, has been engaged as successor to Theo. Hentschel at Hamburg.

Rheinberger.—The death of Francisza Rheinberger, wife of the composer and pianist, Josef Rheinberger, is announced from Munich. She was known as an author under the name of "F. von Hoffnas."

Frida Scotta.—The violinist, Frida Scotta, played, January 8, before the King, Queen and royal family of Denmark at Copenhagen, and the king gave her a gold medal.

Kalisch.—Mr. Paul Kalisch, the husband of Lilli Lehmann, is engaged by the Vienna Opera for March.

Fischer.—The death is announced of C. Aug. Fischer, organist of the Church of the Three Kings, at Dresden. The death was sudden and unexpected. Although he had betrayed for some time a nervous irritability, he seemed in good health at the performance of his symphonic poem, "Künstler Carnival," at the Zoological Gardens. He received his early education at the Seminary of Freiburg and the Leipzig Conservatory. He then lived for some time in London, but ultimately settled down in Dresden. In addition to his church duties and extensive tuition he busied himself unceasingly with composition, and left unfinished an opera, "Loreley," and music, with choruses, airs and melodrama, for Schiller's "Tell." The deceased was in his sixty-fourth year.

Mary Bailey.—A reception was given at the United States Legation, Vienna, to Miss Mary Bailey, of Nashville, a pupil of the Leipzig Conservatory and of Leschetizky, at which she played works of Bach, Beethoven, Schumann and Chopin. Her performance was highly lauded, and Colonel Grant presented her with a valuable bracelet.

Wilhelmj and Liszt.—In 1861 Wilhelmj, then a lad of sixteen, was introduced to Liszt. The latter took his place at the piano, and the violinist played the "Gesangscene," from Spohr's eighth violin concerto (op. 47), followed by Ernst's "Hungarian Melodies." The master's face became brighter as the young artist went on, and he asked him to play something at sight. Wilhelmj did so without embarrassment, and Liszt rose from his seat, warmly grasped his hand and said: "You are predestined to be a violinist. If the violin had not been invented, it would have had to be invented for you." Some days afterward

Liszt accompanied him to Leipsic and presented him to Ferdinand David with the words: "I present to you the future second Paganini. Take him as a pupil."

Mackenzie.—Mrs. Katinka Mackenzie, whose salon at Paris is known to all musicians, is a member of an old family of Nassau-Dietz. After studying with Hummel and making a favorable impression at her concerts, she was appointed court pianist to Queen Helen of Bavaria. She was a friend of Weber, Sontag and Mendelssohn, and made several tours with Mrs. Sontag. After some years in Weimar she went to Paris, was made pianist to Queen Amelie, and then resided in England for eight years at the court of Victoria, till her marriage. Since the death of her husband she has found her consolation in gathering around her young artists, to whose success her advice has often contributed.

Couldn't Hear the Music.—When opera was running in New York there was no more attentive member of the audience than a slight fair man, who was perfect in dress and had a pleasant suavity of manner. He was always present with his wife, but it was noticed that they rarely talked together, and he never seemed to take offense, as so many of the audience used to do, at the talking and laughter in the boxes. He was stone deaf. He enjoyed color and dancing and picturesque groupings, and he went to the opera to see it. He could sometimes get the gist of a sentence by watching the lips of a speaker, but he had not even that comfort at operas where the singing was done in German and Italian.

Music Lessons by Proxy.—A funny story is told of Félicien David. It was when David was a young man that he gave a very successful concert at Cairo. The Khedive sent for him and asked him if he would give a few lessons to the ladies of the harem. Visions of rare oriental beauties were at once pictured to the mind's eye of the young man, and he consented with enthusiasm.

He went and was ushered into a large, empty room, in which was a piano. He sat down and waited. Shortly a burly negro appeared, and for several moments stood silent. At last he asked David when he was going to give the lesson.

"When my pupils come in," replied David.

"Oh," said the negro, "you are to give the lesson to me and I am to give it to the ladies."

Honor to a New York Composer.—Rome, January 7.—His Holiness Leo XIII. has named the greatest feast of the church, Easter Sunday, when a special jubilee service will be held, as the time for the production of Dr. Frank G. Dossert's "Messe Solennelle" at St. Peter's Basilica, of which the renowned Mertuzzi is musical director. It is a great distinction, and Dr. Dossert and the American republic—for it is but another mark of the holy father's love for our country—are to be congratulated.

It is the first time that such an honor has been conferred upon a foreign composer. Dr. Dossert, who is invited by his Holiness to be present and assist, must leave New York as soon as possible to arrange for augmented chorus and orchestra and to superintend the preliminary details and rehearsals, &c.—Right Rev. D. J. O'Connell, D. D., Rector North American College, in "Freeman's Journal."

Anna Burch.—Anna Burch has been engaged to create the part of "Eve" at the first production of Massenet's work by the Chorus Society, in Philadelphia, January 31.

Marie Maurer.—The excellent contralto, Miss Marie Maurer, who is engaged with the present Seidl tour to sing "Waltrante" in the "Walküre," is under the sole management of Blumenberg's International Bureau of Music.

Will Return to Europe.—Nina Rathbone, who is singing "Isolde" and "Brunhilde" under Anton Seidl's direction, will return to Europe to accept an engagement after the close of her American season. All her engagements are in the hands of Louis Blumenberg.

Anna Burch.—The following engagements were closed last week for Mrs. Burch through the manager, Mr. L. M. Ruben, 23 Union square: January 30—Carnegie Hall, New York, United German Hospital; January 31—Philadelphia, Massenet's "Eve"; February 9—Plainfield, N. J.; February 16—Brooklyn Academy of Music. This week Mrs. Burch appears with Wolff and Hollman at Historical Hall, Brooklyn.

She Is in Demand.—Caroline Ostberg, the Swedish prima donna, is engaged to sing in Boston next Sunday, at the Philharmonic orchestra concert.

Clara Krause.—Miss Clara Krause, the pianist, recently played at the concert of the Saengerbund of Washington, D. C., with much success.

She also made her second appearance at the Peabody recitals at Baltimore, Md., on Friday afternoon of last week. Referring to the latter event, the "Sun" of that city has the following pleasant words of commendation:

Miss Clara Krause was the pianist at the thirteenth Peabody recital yesterday afternoon, and she won the heartiest approval for her admirable performances. She showed, in the varied numbers making up the program strength and technical facility as well as a musical conception of the works, and her interpretations, from the stately Beethoven symphony to the brilliant Liszt works at the close, showed adequate power to do justice to each. The numbers were Beethoven's A major sonata, two compositions by Scharwenka and three Liszt works.



Leave unsaid that which is disagreeable, but say nothing to which you cannot swear.

THOSE familiar with the piano warerooms of Fischer Brothers, Fifth avenue, know there a gracious mannered young man, tall, brown eyed, brown bearded, with gentle, graceful manners, and truth upon his lips on whatever topic musical he may happen to converse, whether piano or prima donna. And they know him to be Mr. Lawrence Bogert, who, besides his connection with the house, is organist and choirmaster at the Church of the Puritans in Brooklyn.

A few years ago, when, as Pat says, "Brooklyn was jined to New York only by the wather," when street cars were a rarity and L roads a prophecy, a small brown boy jumped upon wagons, hung to the backs of carriages, and "please sir'd" his errand boy route between the music houses of the metropolis and her sister city. A polite boy he was, alert, winning, sincere as to-day, and got many a lift where ruder boys failed. The Ponds, recognizing these qualities, took him into their employ, where from errand boy to wareroom manager he made the graduated record which now puts him upon solid footing with the best musicians of the city, and in addition keeps him well supplied with those comforts of life which are the recognition of able qualities in man.

Self study was the constant leisure occupation of this wise youngster, whose mind thus became well stored with the details and sentiment of the art of harmonious sound, and which later, supplemented by the social and technical training afforded at Ponds', opened to him the doors of the inner courts where he now reaps his reward.

Technical studies, in the shape of criticism by specialists of work done by himself, have made him practically proficient. In this line he feels that he owes much to Mr. Homer Bartlett, and to Mr. Adolf Glose, his faithful teacher in organ, piano and harmony.

"The La Tosca Waltz," now in its eighth edition, which was played continuously all over the country through the Davenport engagement; two songs, which helped carry the "Blue Jeans Company" to success; a polka and patrol, and the "Eugenie Waltz," arranged from the melody of "La Tosca," serve to indicate the creative bent of Mr. Bogert's mind. The "Nancy Caprice," dedicated to the little daughter of Mr. W. B. Lee, manager of the Fischer House, is an especially dainty little gem, as indeed it should be to fitly represent the pretty and interesting little girl for whom it is named, who, by the way, is great-granddaughter of the late Mr. P. T. Barnum, of Bridgeport. Her grandfather, who married the daughter of the famous showman, was once the head of the largest music house in that city, and now in his seventies still lives there in the old home, in retired competence.

Mr. Bogert's wife is daughter of Mr. Daniel A. Eldridge, for years one of the most active members of the Produce Exchange. This fall at an age when many men have retired from active business life, as member of the newly formed flour trust, he has himself in four months sold over 250,000 barrels of flour and is hale, energetic and ambitious as a man of twenty. A generous and faithful churchman, he has ever been a valuable member of the Puritan Church, of which he is one of the trustees. Another girl and four boys compose his interesting family. Mrs. Bogert is a combination of all the qualities that go to make a man happy, in addition to possessing the qualities lacking in her spouse.

The quartet of the Church of the Puritans consists of Mrs. Eloise Dickerman Clarke, soprano; Mrs. Sara E. Wiswell, contralto; Mr. W. C. Wilson, tenor and Mr. Frank R. Treasure, bass. Mr. Bogert is organist and conductor.

Over \$1,200 were spent last summer in rebuilding the organ by Midmer Brothers, of Brooklyn, and it is literally new all but the case. It is beautiful and in every way satisfactory. Festival music is frequently assisted by Mr. E. A. Lefebvre, the saxophone artist. The tones of his unique instrument seem a combination of baritone voice and a violoncello. Mr. Lefebvre is so easily touched by sweet sound and so earnest about it that he often sheds tears while playing. The people here delight in his performances.

Mrs. Wiswell is a successful vocal teacher; Mrs. Clarke has a fine soprano of even quality and good resonance. The choir sing very well unaccompanied songs, a test of

musical proficiency. Rehearsals take place on Saturday evenings. Buck's "Lead Kindly Light," Woodward's "Radiant Morn," Buck's "Festival Te Deum" in E flat, and one in B minor are masterpieces with the choir.

Dr. Terhune, the pastor, succeeded Rev. E. P. Ingersoll, now of St. Paul. Mrs. Terhune (Marion Harland) is an able and active assistant in church work, as is also Margaret Sangster, the writer.

The West End Presbyterian Church, West End avenue and 105th street, is congratulating itself on the possession of a marvelous contralto, a Miss Viola Pratt, a Western girl who came to this city to study. Mr. George Sweet, her teacher, bespeaks for her a splendid future. Her voice is rich brilliant and tender and goes straight to the heart. Although yet but partially trained it is wonderfully expressive. Her compass is from low F to high C. But nineteen, with emotional nature she is pretty, with large brown eyes, white teeth, rosy cheeks, and extremely lovable manners. It will be a wonder if she escapes the stage with her combination of personal qualities. She is studying diligently while trying to keep her ears closed to managers.

The director of this choir is Mrs. Lucy Williams Metcalfe, late of Denver, Col., where she was one of the shining musical lights, and of Minneapolis, where she was connected with the First Baptist Church. She is making a useful record for herself here in a unique line and exerting all her powers to be worthy of it. A beautiful singer, she is also a professional accompanist. Mr. Sweet and other teachers finding her services valuable to them from her facility and quick perception. But a year in the city, she finds musicians kind and helpful, but of course an entrance into a talent filled city like this is no easy work, and whatever our music people can do to make the road easy will be here worthily bestowed. She has been married eighteen months.

Her husband, Mr. George Metcalfe, is baritone of the choir. Something over 6 feet tall, he is a very handsome young fellow; his voice is powerful, of a mellow vibrant quality and thrillingly sweet. Standard musicians who have heard him say that he is one of the best baritones in the country. He is well and favorably known in the West and cannot fail of being successful here. In Denver he was head salesman in the King Piano Company warehouse, and is here connected with the New England Piano Company.

The tenor, Mr. Frank Deem, a genial, jolly fellow and a powerful tenor, is also from the West, Michigan, has been lately married and owns his own pretty home in Jamaica. This is his third year with the congregation and he held the position of precentor before he became the tenor of the present quartet.

Miss M. E. Heroy, the organist, is a pleasant, kindly girl, an excellent reader, and with a good knowledge of harmony. She has been here four years. The organ is a good Jardine. The loft, directly over the minister's head, is a commodious one, nicely furnished in red velvet.

An interesting addition to the choir are the children from the Half Orphan Asylum nearby, who trained in the asylum, need but little coaching in singing the hymns and a simple offertory. This benevolent institution, by the way, was endowed by a Mrs. Stewart (no relation of Mr. A. T. Stewart), whose home was on Fifth avenue in the Central Park district, and who gave \$20,000 to it. It is nonsectarian.

Rev. John Balcom Shaw, the pastor of the church, a remarkably handsome bachelor of thirty-two, though the pride and idol of the church, has in their eyes one serious fault—he will not get married. The sole recreation he permits in his busy life is the evasion of the matrimonial snares set for him by his well intentioned parishioners. Magnetic, genial and forceful, he is also very musical, but never interferes with the work of the organ loft, save in the line of commendation, which he even expresses from the pulpit. On Christmas morning he asked to have repeated the anthem "Hark, what mean those holy voices," by Haydn.

The choir considers itself extremely fortunate in having for chairman of their committee Mr. W. P. Beers, a broad minded, musicianly man who hears everything good in the art, although a mercantile man. He has a wife and a daughter just seventeen, who is already an accomplished musician, playing with grace and skill, and correctness too, upon a fine Steinway grand with which she has recently been presented. Their home is a lovely one, on West Ninety-fifth street. Mr. Chas. S. Kohler, also a genial and good looking man, is the other member of the committee.

Not the least interesting member of this little band is the organ blower, who, poor fellow, is quite blind, a perfect gentleman and good as gold. The choir and congregation regard him with much affection.

Mrs. Metcalfe, who is the sole director of the choir, feels deeply grieved over a mistake in the Church Choir Directory which places that responsibility inadvertently in other hands. Of course, depending upon this position and her success in it for her future in this strange city, this mistake is to her in the nature of a misfortune. The poor girl cannot go round with her contract informing the pub-

lic of the truth, and so she misses a good point toward advancement.

The church not being yet quite a year old naturally the library is limited, but they have good churchly music—the works of Haydn, Goss, Barnby, Smallwood, Calkin, Tours, Buck, Gaul, Stainer and others of similar standard. The singers take pride and pleasure in their work, spare no pains to render it well and the congregation happily appreciate them. They sing well "Break forth into joy," by Prentice; "All Thy works praise Thee," by Smallwood, and on the opening of the church in April, when all were yet strangers to each other, rendered four opening services with comparatively little study.

The edifice is a stately one, with glowing stained glass windows, ornate carved façade, towering spire and generous dimensions. The furnishing is dark red throughout, and the electric lighting is arranged in the form of crescent bars, not only artistic but successful in lighting the building.

FANNIE EDGAR THOMAS.

Arpeggios.

It was a jolly dancing party, and resting time. The music had been delicious—perfect time, tune and sympathy. More than twenty people owed three-fourths of the pleasure of the past two hours solely to it. Had any one told them so they would have known it. The hall was dimly lighted. Standing against the wall, out of sight but in hearing of the gayety, resting upon one foot, his hands clasped behind his back, his gentle, patient face regarding nothing in particular, the piano player had not even noticed that there was not a chair in sight. He had vacated the piano-stool, of course. People like to lounge about the instrument, drum a note or two, perhaps sing a song during such intervals. A lump twisted itself into my throat and the eyes felt it, as chatting frivolity with a still more frivolous escort, I came upon him in the dark and the silence. He drew in his feet, uttered an apology with his manner, and looked up at the frescoes. He had not spoken a word since he came into the house, probably would not till he left it. He was not there to talk you know. Yet this man had attributes natural and acquired not possessed by any member of that company. He was born with a gift of ear insight and sacrifice no one of them knew; he had studied patiently through the best years of his life to make his fingers worthy of them. For two long hours he had given forth from a trained memory without note or program. It would no doubt have taxed the brain of all save possibly two or three there to commit the "Beehive Polka." He understood harmony, could arrange nicely, besides the attributes necessary to a leader of dancing feet. But of course he was not there to have qualities recognized but to do as a machine might. All cannot be first, least of all "gentle" folk, and families must be fed and clothed. After a day passed in a wearisome publishing house, the pin money of the dance hour was not to be slighted. He was so glad to be able to get it.

"You have made many happy to-night, you keep splendid time, we have enjoyed your music very much!" I said, "You must be very fond of it."

Changing feet again and clasping the nervous fingers in front after the manner of men who do not appreciate themselves—

"When I was young, I was very fond of dancing, I guess that's it," he said simply. Then suddenly lighting up, the light blue eyes glowing with enthusiasm:

"Ah, but you should hear Woodard! Woodard's lots better than me—you see, his stretch is two inches longer than mine—he can cover three more notes—and how he can fill up the chords—ah, they're beautiful; you ought to hear Woodard! He's the best dance player in New York!"

Think of it! The family was large, the income slender, the pin money precious, Woodard was a competitor. Yet—

And yet, the funny man and newspaper paragrapher have created the idea that a musician must be petty, jealous, back biting, ungenerous—and many believe it. Well—does gentleness pay anyway?

At the Goethe Society this week the topic was "The Second Part of Faust," of which, thanks to stage education, many people are in total ignorance. Perhaps in the entire company Mrs. Oothout, 326 Fifth avenue, was the only one who had had the unique experience of hearing this masterpiece of human thought given with fitting musical accompaniment. It was in Berlin, at the Royal Opera House. The music was the work of Prince Radziwill, and the entire opera company and the entire opera house orchestra were called into requisition to interpret the monstrous subject. Once transferred to the memory the effect was not soon lost. Tickets for the performance, in that country where cheapness is the natural order of things, were \$8 each!

The reading desk of Frank Treat Southwick's (excuse me, I mean Dr. Bridgeman's) church is a huge gilded eagle with outstretched wings and determined beak, upon the back of which the open Bible rests.

Among the books in the "organ loft library" of Christ Church, where Mr. P. C. Edwards is choirmaster, are "Rob Roy," "Three Men in a Boat," "Scottish Chiefs,"

"Irving's Sketch Book," "The Giraffe-Hunters," Mayne Reed and Oliver Optic's works, "Hurricane Harry," Jules Verne, English classics, "St. Nicholas," Horatio Alger, Jr.'s books, histories, lives of great and good men—mental food suited to all ages of boyhood.

The St. James' "Organ Loft Journal" for January is bright, full of good points from worthy pens, and generous in spirit as ever. There is good material, literary as well as musical, in Mr. Baker's choir.

At "An Evening with Ella Wheeler Wilcox," a unique entertainment given in Brooklyn this week at the residence of Mr. and Mrs. Henry Powell, 570 Bedford avenue, the readings by Mr. Courtenay Thorpe, of Rosina Vokes Company, were interspersed with songs by Mr. E. S. Swalm and Mr. Charles Stuart Phillips, members of the Oratorio Society of Brooklyn and of the Dudley Buck Quartet. Noticeably exquisite phrasing marked the singing of both. The songs were made like harmonized readings by thoughtful intelligence. This included qualities of tone making and breathings which alone make good phrasing possible.

The numbers included "The Beautiful Land of Nod," by Mrs. Wilcox, charmingly arranged as a lullaby by Mrs. Lilly Siegfried, of New York. Other selections were: A delicious duet, "Flow Gently, Deva," by Parry, "Tours," "Because of Thee" and "Rose Marie." Mr. Harry Benedict accompanied well. Upon the program the names of the composers of the songs came first, the titles being placed where the former usually appear. A bright idea!

Mad or Sane?—Hans Richter the other day was astonished to receive from a singer who could not attend rehearsal an apology in a long four page letter in Latin. The aforesaid singer had previously asked a stage hand, "a rude Carinthian boor," to wait after the performance and he would tell him a good tale out of Plutarch. The super fled and reported the artist was mad, but a learned professor has declared that the Latin was so good that the writer must be sane.

Lydia Mueller.—The rising singer, Miss Lydia Müller, gave a very successful concert at the Berlin Singakademie on January 4. Great interest was roused by Taubert's "Lieder der Laurenberger Els," lately issued and so really new. Great popularity can be predicted for this work. Another novelty produced by Miss Müller was "Frühling's Jahr," by Hugo Wolf. At the close of the concert, which comprised twenty-one numbers, she was loudly applauded, and, as a recall, gave Eichberg's "Traumlied," a work making great claims on the executant.

Frankfort Vocal Quartet.—Mesdames Uzielli and Hahn and Messrs. Naval and Sisterman repeated January 5 at the Singakademie, Berlin, the program announced for the concert last month, but not carried out owing to the illness of the tenor. It comprised three quartets, with piano accompaniment by Arnold Krug; three old English madrigals by Dowland, Benket and Tallis; songs from Paul Heyse's "Siechentrost," by Max Bruch, and Brahms' "Liebeslieder." The church composition consists of two lieder for bass and baritone, two duets for baritone and tenor and a concluding quartet; it is accompanied by violin obligato without piano.

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(IN ENGLISH),

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WELL, the great and only scramble is with us once again; which the same means the church choir lottery! This painful subject is at present of more importance to many of our warblers than a generous and sudden multitude of concert and oratorio bookings. And why? Because a choir salary, large or small, is sure for a year; and one can accordingly tell whether to live on a \$4 a week hash house table or on a 75 cent table d'hôte (with wine); whether to wear a five year old ulster or buy a \$50 overcoat (without paying for it). And, verily, 'tis many a year since there has been such a general shake up! Look at that noble quartet at Grace Church—all going! Why, nobody seems to know. Some say that the Rev. Dr. Huntington is close and wants to cut the expenses down; others whisper that preparations are being made for a boy choir, perhaps not for the coming choir year, but for the year of 1894-5. Meanwhile Sam Warren, a man of remarkable talent and lovely disposition, is being pestered to death by vocal cormorants, who want their voices tried and are pulling every possible wire to secure a place under his leadership.

I am told on pretty good authority that if a boy choir is to be the aim and end of all this fuss Mr. Warren will step out himself; and I wouldn't blame him if he did, for a "kid" choir is a big load to shoulder and a fearful responsibility. However, this part of the muddle remains to be seen. But think of the Grace Churchites, who consist for the most part of McAllister's four hundred, allowing such a quartet to go as Miss Ida Hubbell, Miss Ada Foresman, George Simpson and Dr. Carl Martin! Is it not well nigh inexplicable? Simpson was for many years our one and only artistic oratorio tenor, and it has always been supposed that he would live and die in the choir of Grace Church, where he has been a fixture for something like nearly thirty-five years. The present unpleasantness will doubtless retire him for good. As for the others, they are all of them accomplished and acceptable singers, and will without question secure as good positions elsewhere. I know of many other impending changes; but were I to mention them here the organists and music committees would at once be overrun by a legion and a half of applicants, good, bad and indifferent, and I would be the recipient of numerous anathemas of an obnoxious and censorious character. Go to! I will refrain, and preserve a dignified silence.

The church choir year in Gotham is from May 1 to May 1, which day is literally moving day for many, many singers; but nearly all the warblers are engaged during January, February and March; in other words, 'way ahead of time. Accordingly, changes and rumors of changes reach the ears of those most interested in such matters, and constitute a fruitful theme for musical gossip and discussion. The noble army of choir singers grows larger every year. The candidates and music committees are both deserving of pity; the former because, in nine cases out of ten, their fate is in the hands of a committee who know not one note of music from another; the latter because they are certain to be besieged by a horde of incompetents before a really meritorious singer makes application. Nor is a good voice the only requisite that a candidate must possess. The more personal influence one can bring to bear the better. Music committees are often flooded, so to speak, with letters of recommendation; and strangers hunt them up in person, both at their homes or at their places of business, for the sole purpose of extolling the merits of this or that favorite singer. In such a contest, where wirepulling takes place that would make many an expert ward politician open his eyes in wonder and amazement, a good voice is unfortunately apt to be the least important of the many essentials to success. It is not difficult to understand, therefore, why it is almost impossible for singers who have recently taken up their abode here to obtain a church choir position unless they possess phenomenal voices. As a rule, they must have lived here long enough to have appeared in concerts, to have obtained considerable musical reputation, and to have gained a few wealthy and influential friends among the church goers.

Most of our church singers of prominence are acquainted with one another, and many warm friendships exist among them. As a class, they are ladies and gentlemen. Once in a while, however, a black sheep strays into the fold; but his ways are soon discovered, and he leaves quicker than he entered. There is a strong fraternal spirit among these ecclesiastical vocalists; strong enough to effectually sit

down upon and keep under any presumptuous trickster who attempts dishonorable dealing.

So much for church choirs. I did not mean to moralize to such an extent, and humbly crave the reader's pardon. Passing on to the next cage, we have the live elephant stuffed with straw!

Victor Harris has recently accepted the leadership of a mixed chorus at Utica, N. Y. They rehearse Monday evenings. Victor spends Mondays on the train and returns by sleeper, reaching New York in time for work Tuesday mornings. This is considerable of an undertaking, and I trust that he is paid commensurately.

Miss Dora Valesca Becker, the young and talented violinist, will give a recital to-morrow evening at the studio of Francis Fischer Powers, Music Hall, assisted by Mr. Powers, Gustav L. Becker, pianist, and Miss Jeanne Pottinger, accompanist. It promises to be an occasion of much more than ordinary interest. Miss Becker and her brother will play Schubert's sonata, op. 137, No. 3, and the former will likewise be heard in violin solos by Raff, Rubinstein, Wieniawski and Agghazy-Hubay. Mr. Becker will play selections from Chopin and Beethoven, and Mr. Powers will sing five songs written for him by Gerrit Smith. If you want to enjoy a real comfortable, cosey, chery treat, here's your chance!

Mr. Mozart, whose front name was Johann Chrysostom Wolfgang Gottlieb or Amadeus, would have been, had he lived, 137 years old next Friday. Consequently, Freddy Dean will lecture upon him in the evening at Steinway Hall, under the auspices of the Metropolitan College of Music. The eminent lecturer's remarks will doubtless partially take the form of a studied eulogium—possibly also an elegy, for Spenser says that "eulogies turn into elegies."

Speaking of births, deaths, marriages, &c., Maurice Arnold-Strothotte was twenty-eight years old last Thursday. G. D. Wilson, of Nyack, N. Y., the famous composer of "The Shepherd Boy," will reach the age of fifty-eight to-morrow, and a long life to him say I. Walter Damrosch first saw the light of day thirty-one years ago next Monday, and Jules Conus, the assistant concertmaster of the Symphony Orchestra of New York, will be twenty-three years old on the same day. William H. Sherwood was born at Lyons, N. Y., January, 31, 1854, so that he will celebrate next Tuesday his thirty-ninth anniversary. Miss Alma Dell Martin became Mrs. George Sabin Pollard last Wednesday, the ceremony taking place at the Church of the Incarnation, where she has for several years been the contralto soloist. Good luck, prosperity, health and happiness!

Miss Margaret Ruthven Lang, of Boston, daughter of J. B. Lang, for many years organist of Trinity Church in that city, a charming young lady whose songs have met with much favor and who is rapidly becoming conspicuous among our lady composers, will visit New York next month as the guest of Mrs. Winslow Homer, the wife of the well-known painter. It will be remembered that several receptions were given here last year in Miss Lang's honor, notably one at Dr. and Mrs. Gerrit Smith's, at which several of the lady's works were performed to the delight of all who listened. Similar receptions are being planned for her this season, in order that Miss Lang may meet as many as possible of New York's prominent musicians and in order that the latter may have an opportunity of becoming acquainted with this gifted and beautiful woman.

Carl Venth had a gun in his hand the other day; didn't know it was loaded, of course, but it exploded just the same, and his face was peppered with powder. At first it was feared that he would lose an eye, but fortunately it is now stated that such is not the case. Carl will hereafter give guns a wide berth and stick to his fiddle. With the latter he is a success.

Mr. and Mrs. John Hyatt Brewer were present at the annual dinner of the Brooklyn Society of Vermonters last Wednesday evening.

George A. Kies, of Norwich, Conn., is out with a new "Ave Maria." Latin and English words, which is musically not difficult, and very useful for church work. It is published by the Phelps Music Company.

Silas G. Pratt gave his second *matinée musicale* last Saturday at the studio of Francis Fischer Powers. The program, which was almost entirely made up of Mr. Pratt's own works, was interesting and well carried out. The assisting artists were Miss Hattie S. Lewis, soprano; Miss Jeannie Lyman, contralto; Miss Geraldine Morgan, violin; and Messrs. F. F. Powers and Purdon Robinson, baritones. The two first mentioned ladies were practically newcomers in Gotham's musical circles. Miss Lewis has received her vocal training from Bristol and Miss Lyman from Courtney. Both possess the advantages of youth and good looks. The former has a clear, bell-like voice of useful range, beautifully placed and well controlled. Miss Lyman, who is from Troy, N. Y., is blessed with a rich, sympathetic, fascinating, genuine contralto voice, which she has learned to use most artistically. The other performers were up to their usual high standard.

Reiger sang in Buffalo last Thursday afternoon and evening with John Lund's Symphony Orchestra of that place, and scored a perfect ovation. Willie is the busiest

tenor in the United States to-day, and he deserves all the glory that is heaped upon him. Here are his dates to the end of February: This afternoon, with Seidl's Orchestra in Philadelphia; this evening, with the New York Philharmonic Club in Orange; January 26, 27 and 28, Ogdensburg festival; 30, New York, Mrs. Bishop's benefit in the afternoon, German Hospital benefit in the evening; February 1, 2 and 3, with Seidl in Syracuse; 4, Newark; 6, Englewood; 7, Providence; 9, Jersey City; 10 and 18, Brooklyn; 14, Plainfield; 16, Brooklyn; 17 and 18, Music Hall, New York; 21, with New York Philharmonic Club in Montclair; 22, Philadelphia; 23 and 25, Music Hall, New York; 28, Hoboken.

At his 160th free organ recital last Monday afternoon at the South Church Gerrit Smith played works by Haupt, Schumann, Grieg, Best, Dniel, Dubois and Guilman, in his usual interesting and artistic fashion. He was ably assisted by Carl Venth, violinist, who played a romance by Reis and an adagio by Merkel, drawing a strong, true bow, full of feeling and expression. Mrs. Clara Poole-King will assist next Monday afternoon, and this lady is always worth hearing.

The members of the Bergen Reformed Church, Jersey City, and a few friends indulged in a four-in-hand sleigh ride last Thursday night. The party comprised Mr. and Mrs. Louis R. Dressler, Miss Lillie Kompff, Mr. and Mrs. Frank H. Molten, Mr. and Mrs. William F. Brown, Mrs. P. E. Bird, Mrs. M. E. Campbell and Mrs. Henry Bright. They started out from Mr. Dressler's residence on Arlington avenue, Jersey City Heights, and drove 8 miles to Bergen Point, where they enjoyed a delicious supper, with something warming, at the Riverview House, overlooking the placid waters of the Kill von Kull. Then they drove back quietly, for church choir warblers know better than to yell in the chilly night air. It was a delightful spree, out of the usual run, and they didn't collide with any railroad trains.

ADDISON F. ANDREWS.

Berlin Branch Budget.

EUROPEAN HEADQUARTERS OF THE MUSICAL COURIER, BERLIN, W., Linkstrasse 17, January 3, 1892.

ALTHOUGH human nature is, as general consent has it, the same all the world over, its manner of expression is not by any means the same. While in New York the end of one year and the birth of a new one are celebrated by making night hideous with prolonged shrieks of all the available steam whistles and the inveterate tooting of numberless fishhorns, the same event here in Berlin is announced in a far more musical way. With the twelfth stroke of midnight by the City Hall clock on December 31 a big brass choir, stationed on the balcony of that self same building, breaks forth into the old German chorale "Now Praise Ye All the Lord." This is far more impressive and beautiful than the New York New Year's announcement; but what follows—well, let any individual who is the lucky possessor of a good stovepipe hat beware of taking it out on New Year's eve, for the self same persons who will shake hands with him and boisterously will wish him a very happy New Year will the next moment proceed to demolish the aforesaid stovepipe, and will not abandon their Knox (pun intended) until it is driven down way over the ears and eyes of the hapless wearer. But I was not going to speak of that at all. I only wanted to wish you all a happy New Year, which well meant wish will of course reach you a little post festum, and on the other hand I am slightly anticipating.

I have to make mention yet of a little concert which took place before New Year's Day, viz., on Thursday evening, the 29th ult. It was the sixth "Vortrags-Abend" of the "Free Musical Union," which drew quite a musical audience to the hall of the Architects' Building. The society itself, of which Mr. Philipp Roth, the special Berlin representative of THE MUSICAL COURIER, is the presiding officer, pursues almost the same aims and purposes as the New York Manuscript Society. Only it is less pretentious and evidently, also, less bent upon the mutual admiration plan than the New York organization. On the other hand, while, as yet, not able to support orchestral concerts on the calibre of those given by the New York Manuscript Society, the works represented on the program (most of them also yet in manuscript) seemed more carefully selected, according to their merits, than is often the case in New York, and the choice is not absolutely limited to the works of members of the society, although they, of course, receive first consideration.

On the evening in question I heard a new piano quintet, op. 41, in A major, by Moritz Scharf, of Pirna, which is carefully worked out, and the scherzo of which, in F major, is absolutely delightful. The work was well performed by Messrs. Ludwig Hirschberg (piano), Edmund Holtzheuer (violin), Otto Oberholzer (viola), Philipp Roth (cello) and Josef Clam (double bass), and was received with considerable applause, to the pleasure of the composer, who was present to enjoy his success.

Four manuscript songs by Rudolf Buck, of Berlin, were sung with a good deal of musical expression by Miss Anna Trippenbach. Mr. Oberholzer played two piano pieces, "Scherzo" and "In the Hour of the ghosts," from his

opus entitled "Major and Minor," published by Hug Brothers, of Leipsic. The two pieces were thoroughly interesting and deserve to be known by a wider circle of pianists and amateurs. They would have gained in effectiveness on this occasion if the composer were a better piano player. As it is he has not sufficient technic to perform his own music.

Miss Rosa Paghelli, a comely soprano, sang a manuscript aria from the opera "Irmela," by Franz Neumann (very Wagnerian), and a song by Wilhelm Handweg, which did not greatly impress me.

On the other hand three songs for baritone from op. 11, by Bruno Wandelt, of Berlin (published by Schlesinger), and finely sung by Emil Severin, deserve the attention of Lieder singers of a serious turn of mind.

The interesting concert closed with a performance of Max Bruch's "Swedish Dances," op. 63, for violin and piano, which are hardly on a level with the new Cambridge music doctor's efforts in the direction of music for the violin, but were fairly well played by Mr. and Mrs. Holtzheuer.

On the same evening Lilli Lehmann repeated her Buntergert song evening, at popular prices, but the Philharmonic is reported as not having been well filled, so that the prices evidently did not breed popularity. Too bad! "Our" Lilli does deserve it, all the same.

Also on the second evening was a Joachim quartet evening, which I missed with regret. The curiosity on the program was a string quartet by Prince Reuss. It is a token of seriousness of purpose nowadays to write a string quartet, be the composer a bearer of a title or not. I should therefore have liked to have heard the aforesaid composition, but ubiquity not being vouchsafed me, I had to forego the pleasure.

For the next evening I had accepted an invitation to tea by Prof. Heinrich Barth, the great pianist and pedagogue, who without doubt holds the biggest American clientèle among the piano teachers in Berlin. And indeed, outside of Count Seckendorf, a most musical member of the large aristocratic family by that name, and Professor Bark's family, only Americans were present at the hospitable board. They were Mrs. Arnold, of New York; Mrs. Dow, of Boston; the Misses Suro, of Baltimore; Miss Carrie Bowes, of San Francisco; Mrs. Heineberg, of Nashville, with her two talented children, Emilie (pianist), and a boy of sixteen, who is studying the violin, and last, but by all odds not least, our friend Johannes Wolfram, of Canton, Ohio. We all enjoyed a most delightful evening, the climax being reached when Professor Barth consented to play the newly published piano compositions by Johannes Brahms, which he did in masterly style, repeating some of them by special request and finally adding, by way of an encore, the rarely heard Weber variations on a theme from Méhul's "Joseph in Egypt."

As for the new Brahms' pieces, published by Simrock here, you will probably have seen them ere this. The Fantasien, op. 116, consist of two volumes of "Capriccios" and intermezzi, seven in all, of which the three in the first book, which are quite characteristically Brahmsian, did not particularly strike my fancy, while in the second book there are two, both in E major, which are decidedly fine; and as for the op. 117, consisting of three intermezzi, they are among the most interesting piano music which Brahms has written and are of a high class of beauty, both as to invention and, of course, as to workmanship. The first one especially, a kind of cradle song in E flat, with a theme slightly suggestive of "Parsifal," is of eminently classical structure and purity of beauty.

The musical high tide stopped a little just around New Year's Day and nothing was doing except the usual popular concerts given all along by the orchestras of the Philharmonic and the Concerthaus. The latter, conducted by Carl Meyder, recently had on its program Wagner's piano sonata, op. 1, orchestrated by Müller Berghaus. What next will this inveterate orchestrator perpetuate? Certain it is that with this last score he did not score a success, and equally certain it is that he did not thereby augment the renown of Wagner.

The sonata, op. 1, shows no individuality or artistic merit of a pronounced sort. It is a work such as a young conservatory pupil usually produces under the strong supervision of the head teacher of composition, and Wagner gave birth to it when he was absolving his short course of theoretical studies under Weinlich. It would have been better to have left it to oblivion.

For the orchestra of the Philharmonic (not of course for the series of Philharmonic concerts which were in former seasons conducted by Bülow, but for the every day concerts which Herrfurth so far conducted), Professor Mannstaedt, of Wiesbaden, has been engaged for next season. I am somewhat surprised that this eminent musician and conductor should consent to occupy a secondary position.

The committee on rumors has it that Hans von Bülow is now the inmate of an asylum in the neighborhood of Berlin. Whether or not it is true, I was unable to verify.

Certain it is that Mottl will conduct the next Philharmonic concert on Monday next.

Otto Lessmann has lost his job as the Berlin musical correspondent for the Cologne "Gazette," his post being now intrusted to Arnold Kleffel, an excellent musician, composer and critic. The reasons assigned for Lessmann's dismissal are said to be his enthusiastic dispatch anent the reception of Weingartner's "Genesis," which opera was a fiasco. Moreover Simrock, the publisher, is said to have proved that Lessmann left the theatre after the first act on the night of the first production of Strauss' "Ritter Pazmann," and then wrote badly about the work as well as the performance, and lastly Lessmann was the only one who praised Reisenauer's performance of the Beethoven E flat concerto on the occasion of the Beethoven evening given by the Royal Orchestra, while in point of fact the interpretation was a miserable one. All these reasons combined are said to have influenced the decision of the managers of the Cologne "Gazette," one of the most important newspapers in Germany.

Robert Stagno is having a nice time of it in the courts with his quondam private secretary, Emil Dürrer, whom he recently dismissed and who is now suing him for salary. It will be remembered that some difficulties already existed between the tenor and his secretary when both were in New York, but they seem to have been patched up only to break out anew.

Prof. Albert Becker, the composer of many masses and up to the present conductor of the Royal Cathedral Choir, has accepted the position as cantor of the Thomas School at Leipsic, once held by Johann Sebastian Bach and recently made vacant by the death of Rust. Professor Becker will leave Berlin for Leipsic in March next.

The "Frankfurter Zeitung" makes the announcement that at Brunswick a posthumous and complete opera by Litolff has been found; that it is on the subject of Shakespeare's "King Lear" and in the style of Litolff's "Knight Templar."

The "Bouffes Parisiens," I am sorry to say, are not coming to Berlin and we shall have to do without the winsome "Miss Helyett." Chauvinistic reasons are said to have influenced the members of the company in breaking the already completed arrangements.

Instead of "Miss Helyett," however, Berlin will hear on the 27th or 28th inst., at the Friedrich Wilhelmstadt Theatre, the new operetta, "Princess Ninetta," by Strauss, which is to be brought out at Vienna on the 10th inst.

Tschaikowsky's opera, "Iolanthe," which, together with his ballet, "Casse Noisette," met with great success at the first production in St. Petersburg on the 18th ult., will shortly be given at the Hamburg Opera House. They are not slow in Hamburg, in spite of the threats of a renewed cholera attack.

The Berlin Royal Opera House is preparing for the commemoration of the approaching tenth anniversary of Richard Wagner's death, on February 13, the first production of the revised score of "Rienzi," with new costumes and scenery. At the same institute Rubinstein's one act music drama, "Among Robbers," will be brought out for the first time, together, as I wrote before, with his ballet, "La Vigne," and both to be conducted by the composer.

Concert life will resume its high pitch here day after tomorrow with Rosenthal's first reappearance, and on Saturday evening Mrs. Amalia Materna will give a concert at Kroll's as the inauguration of her tournée through Germany and Scandinavia. She is to sing among other numbers an aria from "Alceste" and the "Liebestod" from "Tristan."

Rosenthal arrived here this morning in company with Ludwig Schytte, the Viennese composer, and Adelbert von Goldschmidt, another Viennese composer, known through his oratorio "The Seven Cardinal Sins." Goldschmidt will give a Lieder evening here in the style of that of Bungert, arranged by Lilli Lehmann, and Schytte wants to hear his C sharp minor piano concerto performed by Rosenthal on Thursday evening. Together with Rummel and Sternberg, the manager, we were a jolly crowd at dinner to-day at the Hotel Bellevue, which is the rendezvous par excellence for the genus Bohemica.

Rosenthal looks well and displays his wonted most excellent appetite. He sends special regard to THE MUSICAL COURIER, with which I close for to-day.

O. F.

For Cappa's Family.—A benefit concert will be tendered the family of the late C. A. Cappa by the members of the Seventh Regiment Band, under the auspices of the regiment, at their armory, Sixty-sixth street and Park avenue, on Saturday evening, February 4. Tickets are now on sale at Pond's music store, 25 Union square.



At a Philadelphia Conservatory.—A concert was given last Saturday evening by the pupils of the Broad Street Conservatory of Music at Philadelphia, Pa., at which the following excellent program was presented:

Trio for piano, violin and 'cello in G major.....Mozart
Miss Alva C. Lochhead, Messrs. Wallace Simpson and Erwin Gastel.

Piano solos—
Schlummerlied, op. 124.....Schumann
Dance caprice, op. 28, No. 3.....Greig
Miss Estelle Siegler.

Vocal solo, "Orpheus with his Lute".....Sullivan
Miss Rae Stern.

Violin solo, "Elégie".....Ernst
Mr. Joseph P. Groom.

Piano solos—
Berceuse, op. 38, No. 1.....Grieg
Aragonesa.....Massenet
Miss M. Evelyn Essick.

Vocal solo, "When the tide comes in".....Millard
Miss Stella Spanogle.

Piano solo, Polonaise Militaire, op. 40, No. 1.....Chopin
Miss Kate M. Logan.

Clarinet solo, "In the lovely month of May".....Markel
Mr. Chas. Riegel.

Vocal solo, "Sunset".....Dudley Buck
Mr. A. N. Redding.

Piano and violin, sonata, op. 12, No. 1, allegro con brio.....Beethoven
Miss Alva C. Lochhead and Mr. Wallace Simpson.

Violin solo, Romance, op. 36.....J. S. Svendsen
Miss J. Florence Gillan.

Piano solos—
June, op. 37, No. 6.....Tschaikowsky
Valse, op. 64, No. 1.....Chopin
Miss Annie Rehfuas.

Vocal solo, "Love's Joy".....Gumbert
Miss M. Evelyn Essick.

Piano solos—
La Fileuse, op. 157, No. 2.....Raff
Chant sans Paroles, op. 2, No. 2.....Tschaikowsky
Miss Alva C. Lochhead.

Violin solo, "Le Petit Tambour," op. 5.....Ferdinand David
Mr. Wallace Simpson.

Vocal solo, "My Native Land".....Mattel
Miss Minnie Harris.

Piano solo, Third Mazourka.....Godard
Miss Viola E. Welch.

Piano quartet, Last movement from second symphony.....Beethoven
Misses Gertrude Perkins, Fannie Waxler, Olive Mathews, Cora C. Whitby.

On the New Keyboard.—The pupils of Mr. Walter Bradley Keeler will give a recital on the new keyboard, at Chamber Music Hall, this evening.

Miss Thunder's Concert.—Miss Mary Gordon Thunder, soprano, with the assistance of Miss Julia Plantholz, Miss Edith Waylen, Mr. Philip Dalmas and Master William Thunder gave a concert at Philadelphia Wednesday evening of last week.

The Harlem Philharmonic.—The second public rehearsal and concert of the Harlem Philharmonic Society will take place February 1 and 2 respectively, when the orchestra, under the direction of Mr. Henry T. Fleck, will produce for the first time in America a symphony by Frederick Koch. Mrs. Carl Alves will be the soloist.

No. 24 Singled Out.—There was a rehearsal of Dvorák's "Stabat Mater" by the Brooklyn Choral Society at the big Talmage Tabernacle on Monday evening of last week, and the small audience was treated to an unusual incident just before the rehearsal was begun. Musical Director C. Mortimer Wiske, on reaching the platform, looked around and said sharply: "I see that No. 24 (referring to a female member of the chorus) has been absent from three consecutive rehearsals. Who is No. 24?" A pretty young woman in front arose and answered that she was No. 24, and when Mr. Wiske reproved her for being absent from the rehearsals and threatened to have her name dropped from the roll she bluntly told him he was exceeding his duties, as it was the business of Secretary Kelsey to attend to such matters.

Then followed a brief but somewhat exciting controversy between Mr. Wiske and Secretary Kelsey, in which the latter resented the criticism upon No. 24 and threatened to resign his place if her name should be dropped. Mr. Kelsey gave this explanation yesterday:

"Mr. Wiske is simply musical director and he has nothing to do with dropping names from the roll. Last night he took my roll book and found three marks against No. 24. Now, this young woman is one of the most faithful and earnest members of the society, and in five years she has missed only eight rehearsals. There is a rule that a member of the chorus absent from three rehearsals shall be dropped from the roll. It is true that there were three

marks opposite No. 24's name, but two of them were 'excuse' marks. Mr. Wiske simply made the mistake of singling out the wrong person. As secretary I keep all the books and the marks I make in them are known only to myself."—"Sun."

Change in Grace Church Choir.—The "World" is responsible for the statement that the quartet of Grace Church will be replaced on May 1 by a surplused choir of boys' voices. This change is the result of the recent trouble between the rector and the congregation concerning the style of music to be sung. The rector, who has the final decision in musical matters, has decided that for the simple music sung at the church the boy choir will be better than the expensive quartet which now furnishes the music. The members of the quartet are: Miss Forsman, contralto, who gets \$800 a year; Miss Ida Hubbell, whose salary is \$1,000; Mr. George Simpson, tenor, who receives \$1,200, and Dr. Carl E. Martin, bass, who is paid \$800. Dr. Samuel P. Warren will retain his position as organist.

Hall's Chamber Music Concert.—Mr. Walter J. Hall's second chamber music concert will be given to-morrow evening at Chamber Music Hall. Saint-Saëns' trio for piano, violin and 'cello, in E minor (op. 92.), will be played for the first time. Miss Blanche Taylor, soprano, Mr. Gustav Dannreuther and Mr. Emil Schenck will assist.

Pupils' Concert.—The pupils of Carl Le Vinsen and Mrs. Florence d'Arona were heard at a concert given in the music room of Professor Le Vinsen's residence in East Forty-fourth street Tuesday evening of last week. The first half of "The Messiah" was given, followed by a miscellaneous program, which included the "Inflammatus" from Rossini's "Stabat Mater," which was given with a full chorus, Miss Vanderpool taking the solo, and which was the most satisfactory number on the program; other soloists were Misses McCall, Wetmore and Gwinell, and Messrs. Vanderpool, Zeffass, Harrington and Laidlaw, who were heard to much advantage.

Wolf and Hollman to Play in Brooklyn.—Mr. L. M. Rubens has arranged for four Wolf and Hollman concerts at Historical Hall, Brooklyn, commencing January 24. Anna Burch will be the vocalist and Miss Jessie Shay pianist. During the early part of February Wolf and Hollman will appear in Philadelphia, Baltimore and Washington and at a number of private musicales in this city. Their present contracts expire March 9.

A Concert at Long Range.—A unique event was the concert given on Friday evening by the Phipps Musical Bureau at Pond's music store, 25 Union square, to the members of the Chicago press. The long distance telephone wire between the two cities had been engaged, and from 8:30 to 9:30 the audience in Chicago enjoyed the program presented in New York.

The Suto Musicales.—Mr. and Mrs. Otto Suto, of Baltimore, gave a musicale January 18. The "Sun" of that city had this to say about it:

Mr. and Mrs. Otto Suto entertained over 600 guests at a musicale last night in Suto Hall on East Baltimore street. The hall was crowded with a representative gathering of fashionable and musical Baltimoreans, and a delightful evening was spent in hearing works composed and played by musicians of this city. Many compositions which have never been produced before were rendered, and the evening with Baltimore artists proved a happy testimony to the ability of the city's musicians. Mrs. Bettie E. McEwen rendered two songs for soprano, "Metamorphose" and "Tis Not Enough," by Fritz Fincke, accompanied by the composer. A song for basso, with organ accompaniment, "Pythagoras," by Dr. Kimball, was sung by Mr. Charles Harding, and a violin solo was rendered by Miss Lillian Chandler. Prof. Emmanuel Wad, of the Peabody Conservatory, played Liszt's transcription of "A Midsummer Night's Dream," and for an encore rendered a charming little composition of his own.

A dramatic song for baritone, by David Melamet, was sung by the composer, accompanied on the piano by Mrs. Reynold Faelten. A song for contralto, "Love and Hope," by Ross Junghnickel, was sung by Miss Sophia Church-Hall, accompanied on the piano by the composer. The brilliant "Coronation March," from Meyerbeer's opera "Le Prophète," was performed by eleven players, with four pianos and three organs. Miss Florence Belle Cole, Miss Jennie Rinn and C. C. Carter were the organists. Two beautiful songs for basso, "Der bist wie eine Blume," by Edwin Aler, were sung by Stephen Steinmuller and accompanied by the composer.

Mr. Steinmuller was also represented on the program by a charming song for soprano, "Good Night," sung by Miss Helene C. Livingstone, with violin obligato played by Miss Lillian Chandler. Three exquisite vocal bits, by W. Edward Heimendahl, were sung with fine effect by Dr. B. Merrill Hopkinson, and the program closed with a chorus from Gounod's "Redemption."

The performances were all received with appreciative applause, and the performers, as well as the host and hostess, were congratulated heartily for the pleasant evening they had made for the guests. The musicale was the first of a series which Mrs. Suto has arranged for the winter, of which will be an evening with Baltimore amateurs.

The Ogdensburg Musical Festival.—The midwinter musical festival of the St. Lawrence International Musical Union is now in progress at Ogdensburg, N. Y. As usual a feast of good things has been provided. Mrs. Clementine De Vere-Sapio, Mrs. Kileski Bradbury, soprano; Miss Alice Mandeliet, contralto; Gardner S. Lamson, bass; Wm. H. Rieger, tenor, and the Germania Orchestra under Mr. Emil Mollenhauer, the festival chorus of 300 being under the direction of Mr. Carl Zerrahn, of Boston. Two matinées and three evening concerts will be given, commencing this evening, when the program is a miscellaneous

one. To-morrow "The Earl King's Daughter" will be sung and "The Creation" will be given.

The Liebling Amateurs.—The Liebling amateurs gave their eighty-fifth recital at Mr. Liebling's studio at Chicago on Saturday afternoon last week. The following was the program presented:

Prelude, op. 35, Nos. 1, 3 and 6	Edward Schuett
Miss Owings.	
Largo and allegro, from sonata, op. 7	Beethoven
Miss Bishop.	
"Happy Wanderer"	Jensen
Miss Greenlee.	
Marche de Nuit	Gottschalk
Miss Jeffrey.	
Gavot, op. 25	B. O. Klein
Miss Whipple.	
Poisonaise, A flat, op. 58	Chopin
Miss Robertson.	
Larghetto, from op. 16	Henselt
Miss Minzesheimer.	

Milwaukee Trio.—This club, consisting of J. Erich Schmaal, pianist; Herman Zeitz, violinist, and Ernst Beyer, 'cellist, gave its third recital at the Athenæum, in Milwaukee, on January 9. We reproduce the program:

Sonata, A major, op. 100, for violin and piano	Brahms
Piano soli	Chopin
Étude, op. 10, No. 12	
Valse	
Nocturne, op. 55, No. 1	
Impromptu, op. 66	
Violin solo, concerto D major	Mozart
Violin, op. 99, B flat	Schubert

Emma Heckle will Give a Concert.—Miss Emma Heckle's annual concert will take place at Steinway Hall, February 3. She will have the following artists: Edward Xavier Rolcker, tenor; Miss Amelia Sarti, violinist; José Vianna da Motta, pianist (farewell appearance); Robt. Thallon, accompanist.

The concert is under the management of Blumenberg's International Bureau of Music.

Dresden Letter.

JANUARY 5, 1903.

CHRISTMAS time brought a little interruption in the flow of concerts we have had since beginning of October. Alfred Reisenauer and Emil Sauer were among the first who introduced themselves as pianists of reputation, both being eminent virtuosos—impressing their hearers more by brilliancy of technical mastery than by impulse and real feeling. Paderewski and Rubinstein may be said to be rare exceptions in this point; they do make our hearts vibrate in warm sympathy with their own glow of immediate feeling; the most of the modern great virtuosos on the contrary—in spite of their perfect technique—very often leave our hearts untouched.

We also had a "Lillian Sanderson tournée"—that means to say a concert where Lillian Sanderson, Marie Soldat and Bernhard Stavenhagen were the stars. It is a pity that outward appearance may not be criticized in the concert hall, as it is criticized on the stage. If so, there is no doubt that the prize medal for beauty was due to Mrs. Sanderson. Suffering from a slight indisposition, she did not, however, this time sing as beautifully as she looked, or as she did last year, but she was, in spite of her indisposition, much appreciated as a Lieder singer. Her's is the merit of introducing musical novelties to the public. This time she gave some manuscript songs by Emil Hess, A. Bungert, H. Sommer and Brüning. Marie Soldat played the romanza by Beethoven and a rondo by Saint-Saëns. She and Bernhard Stavenhagen scored great success. Bernhard Stavenhagen proved to be one of the most first-rate piano virtuosos we have lately heard in Dresden. His rendering of the Chopin C sharp minor scherzo was simply excellent both in finish and style, and so were his Liszt numbers—the rarely heard "Sonetto di Petrarca" (A flat) and the thirteenth rhapsody.

The little wonder child pianist Raoul Koczalsky gave six (says six!) crowded concerts in Braun's Hôtel. Critics and public were highly enthusiastic about his great talent, some critics even considering him a genius like Mozart and Liszt. The future will show.

One of the most interesting singing recitals was the Liederabend by Lilli Lehmann. She gave exclusively songs by August Bungert, and was most exquisitely accompanied by the composer himself. She introduced eighteen songs (words by Carmen Sylva), most of them being unknown to the Dresden public. Out of these I mention a Gypsy song (op. 50, No. 7) composed on the notes A, B, C, D sharp, E, F, G sharp, making a wonderful effect, as well as one out of the "Rhapsode der Dimbaruitza" (op. 50, No. 9). The songs, "Sein Weib" (op. 35), "Mosés Rettung" (op. 51) and "Philen's Schühe" (op. 47), were wonderful compositions rendered, with great artistic mastery and dramatic color.

In the Royal Opera we met with two novelties, "Der Faule Hans," by Alexander Ritter, and "Frauenlob," by Reinhold Becker.

Ritter's work is so full of poetical intentions and dramatic effects that one cannot possibly understand why the opera did not meet with greater sympathy on the part of the public. The libretto is founded on a story by Felix Dahn,

and is a sort of allegory on Germany. The "Lazy Hans" is entirely given up to idle dreams and fancies; he is punished for this by his father, who thinks him good for nothing. Suddenly, however, his real character reveals itself; he is not the idle dreamer he appears to be, but is full of enthusiasm and activity as soon as he finds he can prove useful to his country. There is a war, and the "Lazy Hans" at once breaks the chains which have hitherto bound him; he conquers the enemies and is proclaimed king. (Germany, 1871.)

The opera was exceedingly well put on the stage and the soloists excellent as well as the orchestra, but still it was given only four or five times.

Reinhold Becker's "Frauenlob" achieved the expected "great success." The two authors, the writer of the libretto, Mr. Kappel Ellfeld, who is the dramaturg and intendant of the Dresden court theatres, and the composer, R. Becker, conductor of the "Liedertafel," were so excessively and unanimously lauded by the critics in the local papers that there seldom was spent such praise upon any other libretto writer or opera composer in the world. According to these criticisms the opera was a great event, just as all the other resident Dresden composer's works were considered when they first appeared—for instance, Carl Grammann's "Melusine," and Meyer Hellmund's "Der Liebeskampf." The private opinions in the audience, however, were by no means so enthusiastic about Becker's work as the public ones in the daily papers, and the audience, after all, decides the success. If it does not frequent the representations the opera will soon be shelved.

Miss Natalie Haenisch had great success with her two pupils, Miss Leugnick and Miss Kretschmar, who both made their public débuts in Dresden this winter. Miss Leugnick—a fine, high soprano—took the solo part in a beautiful composition by Gade, "Die Kreutzfahrer," given by the Dreissig'sche Singakademie, under the lead of Müller-Reuter. Miss Leugnick on this occasion did great credit to her renowned teacher. She will also sing in the American Concert on the 10th, to which I am going to refer in my next letter. A. INGMAN.

Von Radio.—Miss Caroline von Radio, a pianist who had not previously appeared in public, gave a concert at the Bechstein Saal, January 3. The program was a good one, but her technic is described as unreliable, her touch hard and her execution without poetry.

Concert for a Leipzig Church.—On December 17 a concert was given at the Gewandhaus for the building fund of the Anglo-American Church of All Saints. All the artists gave their services. The program comprised Carl Reinecke's "Fantasia for piano and violin" (op. 160), rendered by the composer and Miss May Brammer; songs of A. Förster and H. Kaun, by Mr. Kirchner; Wienawski's "Romanze from the D minor Concerto" and "Capriccio-Valse," by Miss May Brammer; air from Händel's "Xerxes," Miss Alice Skinner-Gordon; "Serenade" (op. 126, No. 2), for piano, violin and 'cello, by Reinecke, played by Miss May Brammer, Mr. Paul Wille and the composer; three songs rendered by Mr. Kirchner; Popper's "Nocturne from I. Klengel's 'Papillons,'" played by Mr. Wille; four songs by Miss Skinner-Gordon. The accompanist was Ugo Afferni. Owing to the approaching holidays the attendance was only moderate.

Buda Pesth.—It is announced from Buda Pesth that the opera director Géza Zichy will produce two novelties—"Toldy's Liebe," by Mihalovitch, and Hubay's "Violin maker of Cremona." At the third Philharmonic concert two novelties likewise will be produced—a symphonic poem, "On the Death of a Hero," by E. Bartay, and a "Symphony in B minor," by J. Rebicsek.

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Heidelberg.—A grand music festival will be held in Heidelberg, at Whitsuntide this year. Felix Mottl of Karlsruhe and Ph. Wolfram of Heidelberg will conduct.

Franchetti at Milan.—The critics of Milan differ widely respecting Franchetti's opera, "Cristoforo Colombo." The "Trovatore" writes that it lacks two things, music and libretto; that the second and third acts are superfluous twaddle, and that the whole work has been hurriedly written. It regards the second act as the best; the air "Terra, terra" (modelled on Lohengrin's "Swan song") being effective. The epilogue was coldly received. On the other hand, G. Ricordi in the "Gazzetta Musicale" cannot praise it too warmly. "It conquered the admiration of the difficult and exacting public of Milan. The success of the work was complete and incontestable."

Ricordi does not advise the cutting out of acts III. and IV., thus reducing the opera to two acts and the epilogue. The third act he especially admires as characterizing a special type of music, and he assures us that a friend, to whom he had pointed out the enigmatic character of the "Lament" over a dead Indian, replied that he could fancy himself with "Buffalo Bill." "Here," cries Ricordi, "Franchetti transports us into the exact surroundings; here is a new page, a new color skillfully maintained through a whole act! The epilogue was every way admirable. In fact the admiration of the public was sincere and displayed in warm manifestations toward the author, and by spontaneous and impartial applause." As regards the applause the "Trovatore" says Franchetti was called out twice at the end of the first act, three times at the end of the second act, twice at the end of the fourth act, and once at the conclusion of the epilogue, and that there was not a single moment of enthusiasm, although the public was ready enough to enthrone if it had had a chance. We may add that the "Gazzetta" is the property of Ricordi, while the "Trovatore" is influenced by Sonzogno. Who shall decide when two such publishers disagree?

Sgambati.—It is rumored that the composer Sgambati will be appointed to reorganize the course of instruction at the Conservatory of Palermo.

Music in Medicine.—Dr. J. G. Blackman, of Oxford, prescribes a musical régime for fever patients. Music produces a marked influence on the circulation, and in patients thus treated the temperature is reduced a whole degree.

News from Abroad.—"No country in the world," writes "Le Ménestrel," "is so penetrated with the conviction of the refining power of music as the United States. The Government not being able to make musical education obligatory on free citizens, has turned its attention to the prisons. The first attempt was made in Pennsylvania, where all the convicts are forced to learn some instrument. Thus has been formed an orchestra of 300 performers, a number to delight Berlioz if he were alive. The musicians are shut up separately in little cells, open at the top, from which the conductor is to be seen placed on a high platform."

An Industrious Composer.—A hitherto unknown genius of Padua, Giovanni Ercolani, will have three new operas of his produced this carnival.

A Story of an Opera.—The composer of the opera "Osman in Candia," lately produced at Guastalla, left the Musical Lyceum of Bologna fifteen years ago, after a brilliant examination. Angelo Corti—that is his name—naturally asked his friend Godio for a libretto, which he set to music. Then his trouble began. At last he received favorable reports on his work from a commission of professors of the Milan Conservatory, but with this came demands for 7,000 or 8,000 lire from a manager for mounting the work. Corti, being a poorly paid bandmaster at Guastalla, could not comply, but consoled himself by having his band play some portions of his opera. Then an unexamined event took place. The band demanded to hear it all through, and they were so struck with its merits that they formed themselves into a co-operative society to produce it. They could barely raise 1,000 lire among them; but they succeeded in engaging Salvi, the tenor; Lenzini, the baritone; Bellusi, the basso, and Mesdames Aldovrandi and Dirani. The result was a brilliant success for composer, interpreters and orchestra.

New Operas in Italy.—During the past year there were produced, according to the "Gazzetta Musicale," eighty-one new works. Of these twenty-seven are de-

scribed as "serious," and only five of this number are said to have had "moderate success," and six are styled "buonissime." The latter were "La Wally," "I Pagliacci," "Maometto II.," "La Bella d'Alghero," "Cristoforo Colombo" and "A Santa Lucia."

Bianca Panteo.—Hanslick, of the "Neue Freie Presse," styles this young violinist "a brilliant and sympathetic apparition in the world of modern virtuosi. Her brilliant and careful technic, her ardent temperament, created a pleasing surprise. She can be described as 'unique' for the power and suavity of her tone. In a few years she will be among the first in her art."

A Great Performance.—The artists of the Grand Opera, Dresden, gave lately for the benefit of the Dramatic Artists' Society a performance of Offenbach's "Orphée aux Enfers," with the following cast: Mrs. Salbach, "Venus;" Mrs. Schuch, "Eurydice;" Mr. Anthes, "Orpheus;" Mr. Schiedemantel, the Wagnerian basso, "Pluto;" Mr. Perron, "John Styx," &c. The house was crowded to its fullest capacity, in spite of prices being raised.

Mozart Monument.—The model for the Mozart monument to be erected in Vienna has been completed by Professor Tilgner. The figure of the composer is in the costume of his period. The pedestal bears, surrounded by allegorical groups of children, the simple words Wolfgang Amadeus Mozart, and on the base is placed the scene from "Don Giovanni" with the statue of the Commendatore. The whole will be of marble, with the ornaments, festoons, masks, &c., gilded.

Kroll's Garden.—During the last year (since April 18) Kroll's has produced forty-eight works; the most popular being "Der Freischütz" fourteen, "Il Trovatore" and "The Trumpeter of Säckingen" thirteen, "Barber of Seville" eleven times. The novelties were "Lorle," Förster, "Mala Vita," Giordano, "Jean de Lorraine," Joncières, "Der Schwur," Reich, "Die Makkabäer," Rubinstein, "A Santa Lucia," Tasca and "Brautmarkt," Zepler.

Copyright.—A petition signed by composers, musicians, journalists, &c., has been presented to the Austrian Diet praying for such an alteration in the law of copyright as will permit the production of "Parsifal."

Coburg.—The projected ideal performances of opera at Coburg will take place from the 5th to the 9th of July.

Munich Theatre.—At the second Academy concert at the theatre the acoustic defects of the building were painfully apparent in works of two such different styles as Mozart's G minor symphony and Liszt's "Mazeppa." The programs and the execution of these concerts under Levi's baton were excellent.

Auteri-Manzocchi.—Professor Auteri, of the Conservatory of Parma, will produce next October a new opera, "Graziella." He himself constructed the libretto.

Syracuse.—The new theatre at Syracuse, in Sicily, named the Epicarmus Theatre, will be under the management of Cavallaro, who will open with "Maria de Rohan."

Paisiello.—A crown of bronze, presented by the city of Tarentum, was lately deposited on the tomb of Paisiello, at Naples, with appropriate ceremonies.

Albert Becker.—Mr. Albert Becker, of the Berlin Domchor, will take up his residence as Thomas cantor in Leipzig in March next.

Helene Schick.—A young singer from Kassel announced for January 14 a concert at the Saal Bechstein, in which she will be assisted by the violinist, Miss Betsy Cantor.

The Carl Rosa Company.—The Carl Rosa Opera Company has received from the Queen the privilege of calling itself "Royal," a distinction granted, she writes, "to mark the services of the late Carl Rosa to music in England." The members of the company may now call themselves "Her Majesty's Servants."

Zajic and Gruenfeld.—The second subscription concert of Zajic and Gruenfeld is announced for the 26th. Among other things they were to perform Beethoven's septet and a string quartet by Raff. Miss Ottilie Fellwock was to be the vocalist.

The Rose Quartet.—The Viennese quartet of Arnold Rose, August Siebert, Siegmund Bachrich and R. Hummer announced a concert at Berlin for January 20.

Lortzing's Wildschuetz.—The Berlin Opera House gave on December 31 a representation of "the Wildschuetz" of Lortzing, which had been dropped from the repertoire for some years. The singers were Messrs. Krolop, Betz, Phillip and Liebau, and Mesdames Lammert, Leisinger, Herzog and Hellmuth-Bräm.

Wagner's Death Anniversary.—The tenth anniversary of the death of Richard Wagner (February 13) will be celebrated with great solemnity at the Royal Opera House, Berlin. "Rienzi" will be given with the revised score with new scenery and decorations, and on Sunday "The Flying Dutchman," with Mesdames Pierson and Lammert and Messrs. Rothmühl, Stammer, Betz, and Liebau.

Mozart's Don Giovanni.—A copy of the score from which "Don Giovanni" was originally produced has been

found. It is said by experts to be in the composer's own handwriting, written probably during his stay in Prague in 1787.

Another Wunderknahe.—The Vienna opera has exhibited to the public a new prodigy, Mariodi Leporini, of Florence, who is said to be fitted to sing in any of the Vienna operettas.

Goldschmitt.—Mr. Adalbert von Goldschmitt gave a concert at the Saal Bechstein January 15, at which some of his own compositions were rendered by Mrs. Selma Niklas Kempner, of Vienna, and Miss Olga Polna, of Hamburg.

Alois Schmitt.—Capellmeister Alois Schmitt, of Schwerin, on the 13th conducted at the popular Beethoven concert of Waldemar Meyer. He has been court capellmeister at Schwerin for thirty-six years, and beginning with an orchestra of eighteen men, has by his energy and skill raised the opera house of Schwerin to an art centre of the first rank. It was the first after Bayreuth to produce the "Nibelungen Tetralogie."

D'Albert.—The program of Eugene D'Albert's piano evening on the 12th at the Berlin Singakademie comprised "Suite Anglaise, No. 6," by Bach; Mozart's "A minor Rondo;" Chopin's "B major Nocturne;" F sharp minor, Polonaise; Scherzo C sharp minor; the pianist's own "Sonata (op. 10) in F sharp minor;" Liszt's études, Nos. 3 and 4; Taussig's "Strauss waltz Nachtfalter," and Rubinstein's op. 23, No. 2.

The Seidl Orchestra Tour.

HERE is the Wagner program as played by Seidl last Sunday night at Lenox Lyceum and on his recent tour during the past week in Bridgeport, Boston, Springfield, Hartford and Newark:

"Lohengrin"—	
Vorspiel, Act I.....	Orchestra
Grand Duet, Act II.....	Elsa.....Miss Fabris
Ortrud.....	Miss Stein
Elsa entering the Cathedral, Act II.....	Orchestra
"Elsa's Dream," Act I—Elsa.....	Miss Juch
"The Siegfried Idyl"—	
(Dedicated by Wagner to his wife, Cosima, at the birth of their son, Siegfried.)	
"Tristan and Isolde"—	
"Isolde's Lament and Death," Act III—Isolde.....	
Miss Rathbone	
"The Meistersingers," Quintet, Act III—	
Eva.....	Miss Juch
Walter.....	Mr. Kaiser
Magdalena.....	Miss Stein
David.....	Mr. Stephens
Hans Sachs.....	Mr. Sanger
"Parsifal"—	
"Good Friday Spell".....	
Orchestra	
"The Walküre"—	
"Grand Scene of the Valkyries," Act III.....	
CHARACTERS BY	
Brunhilde.....	Nina Rathbone
Sieglinde.....	Emma Juch
Gerhilde.....	Mrs. Elisabeth
Northrop	Siegrune.....
Ortlinde.....	Amanda Fabris
Waltraute.....	Marie Maurer
Rossweisse.....	Flora Bertelle

The special correspondent of THE MUSICAL COURIER who accompanied this big organization reports that the concerts were a great artistic and financial success.

Mr. Seidl, who is an ideal Wagner conductor, has his forces so well under control that nothing can be wished for. Miss Juch has never sung better in her life. Her excellent method and charming voice captured the audiences whether she sang "Elsa," "Eva" or "Sieglinde."

In Boston the Meistersinger Quartet made such a success that, notwithstanding the lengthy program, Mr. Seidl was forced to repeat it.

Miss Fabris and Miss Stein have come in for a good share of applause in the "Lohengrin" duet.

An exceedingly difficult task fell to the share of Miss Nina Rathbone, who on this tour made her first appearance as a Wagner singer.

There is probably no more exacting vocal music than that of "Isolde." Even the greatest singers are taxed to their utmost powers in this rôle. Miss Rathbone is an excellent musician, and with her queenly presence makes a very telling "Isolde."

The final number on the program brought out the entire company of "Valkyries."

Charming to behold, they sang with real "Valkyrie" spirit. Miss Rathbone as "Brünhilde," and Miss Juch as "Sieglinde," were both effective.

The same program will be given this week in Brooklyn, Philadelphia, Baltimore, Wilmington and Washington.

Miss Rathbone, although suffering from a severe cold, made a very strong impression last Sunday night at the Lenox Lyceum by her singing of the great "Isolde" aria. The New York press was warm in her praise.

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Leipscic Letter.

LEIPSCIC, January 10, 1892.

WHO has not heard of the Gewandhaus Orchestra? But who has heard of the Leipscic Stadt Orchestra? The two, however, have the same identity, only that for Gewandhaus concerts the latter is augmented about thirty. The members of the famous orchestra, that numbers many artists of world wide reputation were given a bitter pill recently by the edict of Mr. Staegermann, the manager of the theatre, to the effect that in accepting engagements as soloists in future they must not call themselves "members of the Gewandhaus Orchestra," but of the "City Orchestra." Mr. Staegermann's autocratic act will certainly not meet the approval of any fair minded person. Without outside incomes the members of the orchestra would not have an enviable existence, and to be a member of the Stadt Theatre, which can boast of little above mediocrity except in the orchestra, is but small prestige.

Leipscic this season has had no occasion for complaining of a superabundance of visiting pianists. Up to January 1 only three have played, Stavenhagen, Freund and Koczalski, and the season is almost half over.

Probably the greatest sensation in Leipscic this season has been created by the seven year old artist, Raoul Koczalski. He cannot be classed with prodigies, but by virtue of his musical individuality, breadth and thoroughness must be recognized as one of the leading artists. As a composer, too, the child is entitled to an enviable rank. A gavot, by himself, that he played at his first concert can, for originality and technical skill, more than hold its own with similar efforts of many contemporaneous composers of celebrity. The technical execution of his solos is almost beyond criticism. The auditor involuntarily is possessed of a feeling of relief by the little artist's repose and sureness. He seldom deigns to look at the keyboard, but will perfectly strike the most difficult intervals while seeming to watch the effect of his playing upon the audience.

A very noteworthy feature is the great number of young ladies that can be seen daily on the streets of Leipscic with violin boxes. The study of violin is very popular at present with the gentle sex. Some authorities claim that physically they are better suited to this instrument than the piano. I think, however, that the partiality that the public and critics show some of the young ladies who repeatedly play in public here is detrimental to their musical development. They seem to feel themselves, and are quoted as artists of the first rank. In New York they might be allowed to play at church fairs and amateur musicales, but would be quickly brought to a realization of what they still have to learn should they appear in public as virtuosi.

Besides numerous lesser ones, Leipscic has three great musical factors that vie for supremacy in public favor: the Gewandhaus, the Liszt Verein and the Academic Verein.

The Gewandhaus concerts and their object and programs are so generally known that they need no elucidation. They have an almost exact counterpart in America in the concerts of the Boston Symphony Orchestra. The Liszt Verein in a series of concerts each season follows the purpose of presenting great works, usually such that one has seldom the opportunity of hearing in a manner as near perfection as possible, so as to give the public an opportunity of judging and appreciating them at their best. In addition to famous soloists they engage different conductors for all concerts, with a view of having for each work the fittest. Those chosen come in time to conduct all rehearsals in person, and the artistic results thus obtained are very gratifying.

The Academic Verein is the youngest and has a very laudable object: the musical education of the public. Their concerts are all conducted by Dr. Kretschmer. It is asking very much of any musician to interpret satisfactorily all composers. At their third concert this season however the Beethoven program, closing with the ninth symphony, was carried out with an excellence that merits the strongest encomium. The only rather incongruous feature of this society is that they try to cultivate their audience in the course of five or six months through about five centuries.

In Leipscic the theatre question is at present the subject of considerable discussion and the cause of numerous newspaper articles. All the theatres are controlled by the city and leased in terms of a number of years, the present lessor being Mr. Staegermann.

With this gentleman, as is most natural, the pecuniary results are the first consideration, and as a consequence his endeavors are to court the public taste and arrange his repertoire with a view to filling the houses.

At the same time he will only engage artists who value their services at figures that do not cut too deeply into his credit balance. Therefore when a star has become famous, and a competition for his services arises, the result

most invariably is that the Stadt Theatre ensemble soon is minus the artist.

The protests through newspapers and other sources are from persons whose inclinations are for better drama and for an improvement in repertoire, cast and staging of opera.

That both the play and the opera here are open to severe criticism cannot be denied, but of course the point in what degree Mr. Staegermann shall forsake the business man for the elevation of art would be difficult to determine. Undoubtedly the principal reason—something better is not offered—lies with the general public. A manager cannot exist without it, and its inclination must be heeded.

The point that there is greater appreciation in America for piano playing than in Germany has often been made, and is well taken. This fact was again emphasized at a recent recital by Moritz Rosenthal at the Altes Gewandhaus.

The program beginning with Beethoven's appassionata might well have interested any music loving person and was carried out with an excellence, both from a musical and technical standpoint, that was absolutely above comment.

Yet in Leipscic, which counts homage as the musical criterion of Germany, an audience of less than 400 attended the concert of an artist who in former years has repeatedly played here with the greatest success. If people here are possessed of that enthusiastic devotion to piano music which some imagine they do not demonstrate it in a practical way.

Though it would be difficult to persuade any person of musical prominence here to admit it, one of the greatest wants is that of another first-class orchestra.

The Gewandhaus orchestra, with very few exceptions, can be heard only at the weekly symphony concerts and can seldom accept other engagements, owing to its connection with the opera.

The Liszt Verein, the Academic Verein and other societies use the band of the 134th Regiment, and after each concert their performances are lauded by all critics. The orchestra, however, ranks a very weak second class. The strings are never capable of any great degree of firmness, the wind cannot be relied upon for intonation and execution, and the brass is very rough. The instruments are very bad, so that even superior artists could obtain no satisfactory results with them.

Though great conductors after numerous rehearsals can give fair interpretations of works, the playing of the orchestra, where the demands are for musical excellence, is always open to much criticism.

German audiences cannot be accused of prejudice to foreign artists, either as interpreters or composers. Recently a French company of singers made a tour of the country and was received by audiences and critics with the greatest courtesy and—indulgence. A more miserable production than that of their "Faust" here (the visitors singing the solo parts) can hardly be imagined, yet while I saw people almost roll with laughter they would applaud at opportune times, and the press notices (while considerable could be read between lines) were favorable throughout.

Mascagni's "Cavalleria Rusticana" is an oft repeated repertoire piece and his second opera has also been produced here and was well received. Leoncavallo's "Pagliacci" has also been given and, as in Berlin, met with a most enthusiastic reception. Most critics are very kindly disposed toward the younger Italian school, and every advantage and courtesy is certainly given to Italian composers that could reasonably be expected.

AUGUST GÜSSBACHER.

Harry Pepper's Studio.

Editors Musical Courier:

HAVING been at one of Mr. Harry Pepper's ballad evenings lately, and being pleased with his ideas and plans, I took the liberty of paying him a visit at the studio in Fifth avenue—a pleasant, rather low pitched, dark paneled room, snugly carpeted and furnished in sombre style, as befits the work-room of an artist.

An elaborate music rack filled with scores of the masters and surmounted by a bust of Felix Mendelssohn Bartholdy occupies one corner of the room, and on another, diagonally placed, a handsome desk littered with papers and rich in pigeon holes, full of memoranda of engagements, past, present and to come, over which hangs a picture of old St. Mark's in the Bowery, the Knickerbocker church of New York, in the choir of which Mr. Pepper held the responsible position of solo tenor.

In a music room giving on the studio on a bare polished floor is the piano backed by a painting of Mr. Pepper in the part of "Orpheus" in Offenbach's comic opera, a part created by him in this city, and a portrait of Edward Lloyd, the great English tenor, on the east wall.

Books everywhere, except where there are pictures, music or bric-a-brac. A true artist's home. No display of tawdry color, but all middle toned and tasteful, and, like all true homes, bearing the impress of the dweller therein.

BALLAD LOVER.

Vienna Letter.

VIENNA OFFICE THE MUSICAL COURIER, IX Schwarzenbergstrasse 15, January 10, 1892.

THE first concert of the "Vienna Singing Academy" took place Wednesday, December 28. This society, one of the best choral unions in Vienna, has been established for upward of thirty-five years and is under the patronage of Archduke Charles Louis, brother of the Emperor.

This season the management has engaged the efficient services of Prof. Hermann Graedener, who was the conductor of the Exhibition Symphony Orchestra last summer. The concert began with some introductory remarks by Dr. Robert Hirschfeld, bearing upon the biographies of the composers Palestrina and Orlando di Lasso, from whose works the program was made up as follows:

"Tu es Petrus," motet a capella, for six part chorus.....	Palestrina (1526-1594)
Five part chorus from the "Hohe Lied".....	
"Madrigal" (for string instruments).....	
Symphony to a "Miserere," instrumental movement for orchestra.....	
Five verses from the first "Busspsalm".....	
"Tritt auf den Riegel," five part song.....	Orlando di Lasso (1532-1594)
"Margot," four part song.....	
"Audite nova," four part comic song a capella.....	

The selections had been carefully studied and were well rendered and proved most interesting and highly instructive.

Rubinstein will conduct his oratorio, "Paradise Lost," March 16, which will be sung by this society.

Prof. Josef Hellmesberger, director of the Conservatory, has been very ill and confined to his room for some weeks.

The composer Suppé has quite recovered, and is on the point of starting for Italy to benefit from the change of climate.

Johann Strauss' latest operette, "Princess Ninetta," will be produced at the Theater an der Wien on January 10, on which occasion the Emperor has consented to be present.

The first performance of Mascagni's "I Rantzau" takes place Saturday, January 7, and promises to be a very brilliant affair, all seats having been sold weeks ago.

The dress rehearsals of new operas have hitherto always been public performances—i.e., tickets were given away to professionals and friends of the artists—but as the management has had some unpleasant experiences recently in connection with these complimentary tickets, the rehearsals will in future be strictly private, only the members of the press being admitted. Through the courtesy of Director John, I also have been invited and will report to you in my next.

Impresario Albert Gutmann announces the following artists under his management for the balance of the season: The Bohemian String Quartet from Prague, Pianist Stavenhagen, Amalie Joachim, for three song recitals; Reichmann, Gustav Walter, Teresa Carreño-d'Albert, Alice Barbi, Sarasate and Berthe Marx, Eugen Gava, and last, not least, Anton Rubinstein.

There are some very promising young American ladies here studying under Pauline Lucca, prominent among whom are Miss Verity, of Cincinnati, and Miss Belle Brown, from Boston.

The latter lady sang all last summer at Lucca's summer theatre in Gemunden and has been most successful recently at some receptions given in aristocratic circles.

There is to be a state concert in February at which Bellincioni, the splendid soprano, who created such a furore at the exhibition, will appear. Bellincioni and her husband, Stagno, are now resting in Italy, after a brilliantly successful operatic season in Berlin.

One of the most successful of vocal teachers in Vienna, Felice Mancio, a fine tenor, gave his annual concert Wednesday, January 4, when he was assisted by Dora Hönigswald, the violinist; Julie Zilzer, pianist, and several of his pupils. The following program was presented:

Dialoghetto, "Su, venite a raccolta a pensieri".....	A. Scarlatti
Arietta, "Cangia, tue voglie".....	Pasolo
Mr. Mancio.	
"Albumblatt".....	Wagner-Wilhelmj
"Aubade mousquetaire".....	Sauret
Miss Hönigswald.	
Arie finale for tenor from "Lucia".....	Donizetti
Mr. Novák.	
Arie for tenor from "Don Juan".....	Mozart
Mr. Hollenbach.	
"Der Zwerg".....	Schubert
"Gerwalt der Minne".....	Rückauf
Mr. Mancio.	
"Schönster Tag, mu gute Nacht".....	Henberger
"Aimons nous".....	Gounod
Neapolitan folksong, "Gli spilli Francesi".....	E. di Leva
Mr. Mancio.	

The concert was a great success in all respects and gave me the opportunity of hearing Mr. Hollenbach, of Kansas City, who has been here studying under Mancio since June last. This young gentleman possesses one of the finest tenor voices it has been my fortune to hear, and is sure to make his mark when he returns to America after complet-

ing his studies in Vienna. Mr. Hollenbach is under engagement to sing in Chicago next summer.

The Academical Wagner Society gave a concert last Thursday, December 29, when Mrs. Materna and other artists appeared. These concerts are private affairs, as only members and their friends are invited.

The third Rosé Quartet concert, Tuesday, January 3, with Ignaz Brüll, the pianist, as soloist, presented the following program:

Sextet, D minor ("Erinnerung an Florence") (new), Tchaikowsky
Sonata for piano and violin, B minor (new).....Brüll
Quartet, F minor, op. 95.....Beethoven

The Brüll sonata was played by Messrs. Rosé and Brüll with great success and gave the gifted pianist ample opportunity to display his beautiful touch and splendid technic.

Mr. and Mrs. Rée, the well-known pianists, who have been resident in Vienna for some years, gave their annual concert on Monday, January 9, in the Bösendorfer Saal, before a very large audience, comprising the élite of Viennese society and some very prominent members of the musical profession.

Mr. Rée is a resident of Edinburgh and studied under Lebert and Faiszt in Stuttgart, then came to Vienna and completed his studies with Leschetizky. Mr. Rée is a composer of very considerable talent, possessing above all great originality, and has written some beautiful songs and many compositions for the piano, among which a concerto has proved very successful.

Mr. and Mrs. Rée are artists in the true sense of the word and their playing accordingly proved a source of genuine pleasure to all. These artists leave for an extended concert tour January 11, appearing in many of the largest cities of the Continent. The program was as follows:

Concerto, C minor.....Bach
Sonata, B flat major.....Clementi
Romance variée, op. 51.....Grieg
Allegro brillante, op. 92.....Mendelssohn
Intermezzo.....Sgambati
Andantino pastorale.....Brüll
Gavot, "Airs Bohémiens".....Pirani
Variations on a theme by Beethoven.....Saint-Saëns

All the above compositions are arranged for two pianos, some having been especially composed for Mr. and Mrs. Rée. The first extra concert of the Hellmesberger Quartet came off on Friday, January 6, in the "Grosse Musikvereinsaal." The program was as follows:

Double quartet, E minor.....Spohr
Concerto, D minor for piano and string instruments.....Bach
Piano, Mrs. Cécilie Frank.

Septet.....Beethoven

The attempt made by Messrs. Hellmesberger to give chamber music at popular prices was very successful, every seat in the vast auditorium being occupied by an attentive and musical audience, who appreciated the advantage only too seldom enjoyed in Vienna, the prices for admission at nearly all concerts being far too high for the majority of people, who are thus deprived of hearing really good music. The Hellmesberger Quartet was assisted in the Spohr double quartet by another quartet made up of gentlemen belonging to the Philharmonic Orchestra.

Mr. Frank, a very gifted pianist, played the Bach concerto with great success. "The Creation" was given at the third oratorio concert, under Mr. Gericke's baton and drew a very large audience. There had been such an unusually large demand for seats, that the management decided to sell tickets for the dress rehearsal, and so the large hall was filled on Saturday afternoon, January 7, as well as on Sunday, the 8th.

The chorus and orchestra did splendid work, the organ being presided over by Mr. George Valker.

Mrs. Staudthartner-Mottl's place had at the last moment been taken by Baroness Eleonore Bach, as the former lady had caught a severe cold. Baroness Bach, a very fine soprano, sang her part with great success, and fully deserved the enthusiastic applause which followed her solos.

Mr. Gustav Walter, who belonged to the Imperial Opera for many years, is a tenor who possesses all the qualities necessary to the true artist, and although his voice in some places shows signs of weakness he sang so artistically delightful that one easily forgot small deficiencies.

Mr. Franz von Reichenberg, one of the basses of the opera, has a naturally fine voice, but his delivery is often marred by an unpleasant tremolo, otherwise his share of the work was most satisfactory.

The fourth Oratorio concert on Sunday, February 5, will present Küssler's Forty-sixth Psalm, for double chorus (a capella) as the novelty, and Miss Rosa Hochmann, a pupil of Professor Grim, who recently made such a successful début at her own concert, will play Spohr's violin concerto.

RUDOLF KING.

Heinzman's Latest.—Among the many new and latest publications of Messrs. Wm. A. Pond & Co., of 25 Union square, is one by the young and promising author Otto M. Heinzman, entitled "My Pretty Nell," a waltz song and chorus which is very melodious. Mr. Heinzman has written several others, both comic and sentimental, but none can equal his "latest." It is dedicated to Miss Ida Moller, of Keyport, N. J.



Paderewski.—Paderewski gave his first Brooklyn recital at the Academy of Music on Friday evening of last week, playing compositions by Händel, Mozart, Beethoven, Chopin, Rubinstein, Liszt and Mendelssohn-Liszt.

Scharwenka Conservatory Concert.—A student's concert was given last Thursday at the Scharwenka Conservatory, when a number of gifted pupils were heard in the following program:

Sonata in A minor, op. 42.....Schubert
(First movement.)
Miss Anita Balck.
Cavatine for violin.....Sauret
Miss G. Waters.
Introduction and allegro appassionato.....Schumann
Miss Agnes Miles.
Two songs.....Masset
Miss H. Hoffmann.
Scherzo for piano, E flat minor.....Brahms
Miss M. Dyer.
Polonaise for violin.....Vieuxtemps
Miss H. B. Tidd.

The students are earnest workers, and Mr. Gramm receives many letters from parents containing expressions of satisfaction at the progress made by their children.

Gerard-Thies.—An evening of song was given at St. Peter's Church, in West Twentieth street, on Thursday of last week, under the auspices of the Aid Society of the church. Miss Louise Gerard, Mr. Albert Thies and Miss May Brown, violin, were the performers. The following program was given with admirable effect:

"Sunset".....Buck
Mr. Albert Thies.
"Elégie".....Massenet
Miss Louise Gerard.
"Spring Song" (with violin obligato).....Weil
"Capriccio Waltz".....Wieniawski
Miss May Brown.
"Could I".....Tosti
Mr. Albert Thies.
"Annie Laurie".....Lisle
Miss Gerard.
"Neath the Stars".....Goring-Thomas
Miss Gerard and Mr. Thies.
"Dear Heart".....Mattei
Miss Gerard.
Berceuse.....Renard
Gypsy dance.....Nachez
Miss Brown.
"Daddy".....Berhends
Mr. Thies.
"A Summer Night".....Goring-Thomas
Miss Gerard.
"Still as the Night".....Bohm
Mr. Thies.
"Si sei tu io tamo," "Faust".....Gounod
Miss Gerard and Mr. Thies.

An Artists' Concert.—The second and last of the concerts arranged for the benefit of the Harlem Y. W. C. A. was given at Mt. Morris Baptist Church, 126th street and Fifth avenue, Thursday evening of last week, the following performers taking part: Antonio Galassi, baritone; Harry Pepper, tenor; Flavie Van den Hende, violoncelist; Etta Roehl, soprano; Jean Tamezen Slee, contralto; Marie Genay, violinist; Carl V. Lachmund, pianist; Eloise Shryock and Mrs. J. M. Philputt, accompanists.

Lambert's Pupils.—Some of the more advanced students of the New York College of Music were heard at a students' concert at Chickering Hall, Friday evening of last week. Owing to the absence of Master Buerger, his violin solos were played by Master Hartmann, to the great delight of the audience, who gave him a most flattering reception and which he fully deserved, for he shows steady advancement. Miss Helena Augustin played an allegro appassionato, by Saint-Saëns, in a very effective and interesting manner, and Miss Seckendorf gave the same composer's arrangement of Gounod's "Faust" as a piano solo with much brilliancy. Miss Millie Hirshfield sang an aria from "La Juive," with excellent method, and the other students all gave creditable performances, and the concert as a whole was decidedly successful.

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THE LEADING SCHOOL.

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The Castellano Recitals.

EUGENIE CASTELLANO, the young girl whose technical accomplishments on the piano keyboard are so astonishing, gave two recitals at Chickering Hall last week. On Wednesday evening Miss Castellano played Beethoven's "Waldstein" sonata, op. 53; andantino, Rossi (1600); sonata, Scarlatti; "Cradle Song," Schumann; "Frühlingsnacht" Schumann-Liszt; two numbers from a suite by Van Westerhout, a canzonetta and "Baderie," a melody by Martucci and the same master's "Étude de Concert;" Chopin's prelude in F, his E minor nocturne and the Liszt tarantella from "Muette di Portici."

On Saturday afternoon last Miss Castellano played a Galuppi adagio (1,600), a presto by Turini, Brahms' B minor rhapsody, Chopin's seldom heard first sonata in C minor, a toccata by Sgambati, two numbers by Van Westerhout, a musette and a "Momento Capriccioso," Rubinstein's staccato study, the Wagner-Tausig "Love Song" and "Ride," from the "Walküre." These tremendously exacting programs the young girl played without notes with hardly a slip and with astonishing technical facility. Her success with the public is unquestioned.

That her Beethoven playing was immature, mechanical, and her Chopin interpretations lacking in color and emotion, goes without saying. Miss Castellano is too young yet to feel the spiritual side of her art. She is at her best in the brilliant, dashing fanciful pieces of the modern Italian composers on her program. The Martucci étude, which, it may be remembered, she played at her début here for an encore, she plays wonderfully well. The Rubinstein study in C was given with unflinching wrists and powerful tone.

One of the best things she did at the first recital was the performance of the Scarlatti sonata. The Wagner paraphrases were a mistake—a mistake even in the hands of great pianists. Miss Castellano is evidently not familiar with the "Walküre." But it was amazing the way she conquered the difficulties of the "Ride." She has a remarkable technic.

She played with more spirit and freedom at her second recital, and age and experience will doubtless give her more tenderness, mellowness and subtlety. She has in her veins the true Italian virtuoso spirit, the same spirit that gave to Italy such famous virtuoso pianists as Scarlatti, Clementi and Sgambati.

Damrosch Sunday Concert.

THIS was the program of the Damrosch popular concert last Sunday night at Music Hall:

Overture, "Rienzi".....Wagner
Prize Song, from "Die Meistersinger".....Wagner
(Arranged for orchestra.)
Aria, "Perle de Bresil".....David
Miss Carlotta Maconda.
"Evening Rievéré".....Saint-Saëns
French military march.....
(From the "Suite Algérienne.")
Concerto for violin, with orchestra; adagio; finale.....Mendelssohn
Mr. Henri Marteau.

Hungarian Rhapsody, No. 1.....Liszt
Selections from "Bohemian Girl".....Balfe
Quartet, "Rigoletto".....Verdi
Miss Maconda, Miss Fleming, Mr. Towne, Mr. Bushnell.

Martean again more than fulfilled our high expectations. He played the last two movements of the Mendelssohn concerto in a wholly admirable and artistic manner. Such purity of tone, such buoyancy, such brio has not been heard in this city from a visiting violin virtuoso for many a day, and all is controlled by a chaste sentiment, total freedom from mawkish sentimentality and a beautifully finished technic. He created a perfect furore on this occasion. Mr. Damrosch conducted the accompaniment with great taste.

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5. Upward where the stars are burning. For Soprano or Tenor.....Carl Fiedel
6. Ave Maria. (Latin and English words) For Soprano or Tenor.....George A. Miles
7. Rock of Ages. For Contralto.....Edward H. Phelps
8. When Verdure clothes the Fertile Vale. For Soprano or Tenor.....J. Emory Shaw
9. Come to Me. For Contralto.....Chapin Flagler
10. Jesus, Lover of my soul. For Soprano or Tenor.....Catherine Flagler

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NEW YORK

Phelps Music Co., 52 & 54 Lafayette Place

Music in Boston.

JANUARY 22, 1893.

MR. CHARLES A. ELLIS, the manager of the Boston Symphony Orchestra, is now interested in a company of men singers and women singers. The organization is known as the "Nordica Operatic Concert Company." The members are Nordica, Scalchi, Helen Dudleys, Campbell, Campanini, Del Puente, Fischer. The first of the series of concerts was given in Music Hall, the 16th. The next concert was in Montreal, and San Francisco will be visited before faces are set toward the East.

These Nordica concerts are divided into two parts. At first songs are sung by members of the company. The second part is devoted to an act of an opera; there are no scenic accessories. It is unnecessary perhaps to add that the songs are familiar to the audience.

Take Monday evening, for instance. What did our old friend Del Puente sing? Why, the Toreador's Song, of course, and he sang it badly. I am prepared to commit blasphemy; I do not believe that he ever sang it according to the intention of the composer, and I do not believe that he ever had the remotest idea of the character of "Escamillo," from the time (1878) he declined the part and told Mapleson that the music must have been intended for one of the chorus. Del Puente always roared the refrain, "Toreador attento!" But the direction is piano, the accompaniment is pianissimo and the stage direction is "avec fatuité." "Escamillo" is not a thick necked butcher with a set smile. He is the fop of the arena. He struts in peacock fashion before the gypsy girls. He is as silly as he is conceited. "When the orchestra remembers quietly the toreador's phrase, the silhouette of "Escamillo" appears. "Escamillo" sharply defined with conquering gesture and amorous sly glance." I wish that I had seen Bouhy in the part.

There is no need of speaking of such a concert in detail. The feature of the evening was the superb singing of Nordica. Nordica, by the way, will return to London in time for the operatic season. They have asked her to sing in Mascagni's "Rantzau," and she told me that she had doubts concerning the success of the opera and therefore had not given a definite answer. She will create the soprano part in a new cantata by Dr. Mackenzie, and the work will be heard later at Chicago. Nordica seems happy, and she calls London her home. Yet there must be some annoying circumstances in her London life. For instance, Henri Rochefort, ex-dealer in journalistic vitriol and ex-fighter of duels, is her neighbor at Clarence Terrace, and he persists in showing himself at the window of his drawing room when he is clothed only in his nightshirt. Possibly it is a moment of a systematic day or a regularly recurring religious observance, for on the stroke of 3 p. m. Rochefort appears and views mankind and the sky. Nordica is anxious to sing in the music dramas of Wagner.

At this same concert Mr. Sapiro's "Tone Picture, Storm at Vespertide," was played under his direction. The composition was made after the familiar recipe in the modern musical cook book: "Take a piece of 'Waldweben' the size of an egg and let it dissolve slowly; use plenty of oboe and flute, season with drum and cymbal thunder and piccolo lightning."

The Nordica concert was heard by a vast and applauseful audience; and so, too, the Boston Theatre was crowded the Tuesday afternoon following, when Anton Seidl took his stick in hand. Excerpts from Wagner followed close on the heels of selections from Gounod, for "Faust" was the opera chosen by the Nordica company for concert treatment, and "Mephistopheles Fischer" wore eye glasses and sang in a hastily acquired and dialectic Italian, to the great amusement of Campanini, who winked occasionally to his friend Rotoli in the audience.

The Seidl concert gave genuine pleasure. The orchestral numbers, selections from "Lohengrin" and "Parsifal" and the "Siegfried Idyl," were played in a most sympathetic manner, and the women who took part in the "Grand Scene of the Valkyries" deserve hearty praise. Miss Juch sang delightfully. Miss Rathbone and Miss Stein made favorable impressions. The pleasure of the audience was greatly increased by the fact that the language of the stage was English.

The Kneisel Quartet gave a concert the evening of the 17th. Mr. Busoni, pianist, and Mr. Goldschmidt, clarinetist, assisted. The program included Volkman's trio, op. 5; Schumann's A minor quartet, op. 41, No. 1, and Brahms' quintet for clarinet and strings. I am told on good authority that the concert was one of unusual excellence, and that the quintet is a thoroughly charming work, full of melody and color.

Among the social events of the week was the song recital of Mr. Eliot Hubbard, who for some years was known in the catalogue as a baritone. When Jean de Reszké was here—at least so runs the story—Hubbard sang before him and de Reszké at once exclaimed: "My boy, you are not a baritone; you are a tenor, &c." This story can be, of course, filled out or varied to suit the taste of the reader. At any rate, this is true: Hubbard went to

Europe, disappeared from view, came back to America, and sang lately the tenor part in an oratorio given in a coast town.

Now this boosting up of the voice is not always a painless or a safe operation. In olden times when singers were made and not born, and when a pure soprano was the triumphant result of cruelty, just as human bats, bottle men and unfortunates with masks of flesh or sculptured grin were turned out by the dozen by Comprachicos, the mortality was great. Among the Copts 25 per cent. left the world. Among the Italians and the Spaniards the death rate was high. The Chinese, according to Amiot, were more skillful.

There is a famous instance of the danger of converting a baritone to a tenor. Johann Aloys Miesch (1765-1813) started out in Dresden as a baritone, but he dreamed of the conquest of tenors and tried to join the glorious company. His endeavor led to inflammation of the lungs, and he nearly lost his life as well as his voice. Later he studied under Caselli; he became famous, and was the teacher of the Schröder-Devrient.

The quality of Mr. Hubbard's voice is practically unchanged. He has added to his compass, and the upper tones are the purest and the most musical. His program included new songs by Chadwick and Foote, which are without distinction. Mr. Foote played piano pieces by Stojowski, MacDowell and himself.

Ferruccio Busoni gave two piano recitals the 17th and the 19th. The recitals were in certain respects remarkable. The program of the first was as follows:

Prelude and fugue, D major, for the organ (first time). Bach-Busoni
(Concert arrangement for the piano.)

Sonata, C minor, op. 111. Beethoven
Toccata, op. 7. Schumann
Mazurka, nocturne, impromptu, barcarolle. Chopin
"Lo spozalizio" Liszt
Gondoliera from "Venezia e Napoli" Liszt
Tarentelle from "La Muette de Portici" Liszt

The program of the second included these pieces:

Toccata and fugue, D minor. Bach-Tausig
Sonata, B flat minor. Chopin
Rondo, op. 129. Beethoven
Variations, op. 1. Schumann
Perpetuum mobile. Weber
Concert étude. Schlozer
Three études after Paganini's caprices. Liszt
Tremolo. Allegretto. La Campanella. Liszt
Polonaise, E major No. 2. Liszt

You see at a glance that these programs are chiefly made up of pieces that demand digital dexterity, and, indeed, I have seldom heard such a thunder storm of bravura as during the second recital. In this age when technic runs in the street we are not easily surprised when we meet it even in swollen and abnormal proportions. I have never heard the Tausig arrangement of Bach's organ D minor toccata and fugue or the Liszt-Paganini "Campanella" more brilliantly played. Mr. Busoni's bravura is almost aggressive.

He does not indulge in shallow virtuosoship, he does not offend the fastidious taste, for he is almost always an artist in every sense of that much abused word; but the glittering brilliancy of his performance, the strength of his attack, the nonchalance shown in the brushing away of difficulties, and a certain austerity of thought disturb the hearer, who begins to doubt the humanity of the pianist. And the hearer would fain hear one simple, haunting song. He longs for color, perfume, strange suggestion.

In loftiness of thought and in supreme excellence of performance Mr. Busoni's playing of Bach and Beethoven has not so far been equalled here this winter.

Paderewski gave another recital Saturday afternoon. The hall was crowded, and we are told that "the receipts were in excess of \$4,000." The only hearty and spontaneous applause of the afternoon followed the cheapest numbers of the program: "The Midsummer Night's Dream" fantasy of Liszt and an Hungarian Rhapsody by the same. Paderewski's fine performance of Händel's D minor suite, Mozart's A minor rondo and Beethoven's sonata, op. 28, was not appreciated by the audience. I tell you the tale as 'twas told to me, for I was not in the hall.

Marteau carried all before him Friday and Saturday at the Symphony rehearsal and concert. Applause that was furious and long continued, flowers and tender glances from the more impressionable of Friday frequenters, the warm congratulations of the conductor—the young man had all of these, and he deserved them all.

He played the first concerto of Bruch and Gounod's "Vision de Jeanne d'Arc." His tone was large and beautiful; his technic was sure; his bowing was a model for older violinists, and his intonation was delightfully pure. No one who has appeared at these concerts as soloist during the past three years has provoked such enthusiasm.

The orchestra played exceedingly well these selections: Goldmark's "In the Spring" overture, Raff's "Im Walde" symphony and Liszt's "Mephisto" waltz, a dirty musical representation of a dirty scene.

The death of Julius Eichberg is mourned most sincerely by even those that knew him not, for the fame of the man

himself was not confined to the circle of friends or of pupils. To those that knew him well the horizon seems more contracted since he has gone before; the delight of music and the pleasure of friendly talk by open fire seem not so certain—not of real worth. His friend of many years and once his associate voiced to-day the grief of the town. I quote from Mr. B. E. Woolf's memorial lines in the "Evening Gazette":

His noble head, crowned with its mass of silver hair, and his strong, intellectual face at once characterized him as a man of superior mind. Sweet of disposition, a polished man of the world; gentle of heart, witty and revelling in genially humorous satire; brimful of interesting personal reminiscences of the famous musicians and artists with whom he had come in contact in his earlier years, he was one of the most charming of companions. He was as tender of heart as a gentle woman and to the last preserved the simplicity and the buoyancy of youth. His conversation bristled with epigram and his nature bubbled over with kindness. His worth as a man and as an artist was very high, and in both these aspects of his life his aims were pure and lofty.

The Apollo Club (male voices) gave a concert the 18th. The feature of the concert was the first production of "The Boatman's Hymn," a chorus with piano accompaniment and incidental baritone solo. The composer is Miss Margaret Lang, the daughter of Mr. B. J. Lang, and the solo was sung by Mr. T. E. Clifford. Mr. Kneisel, the violinist, assisted the club.

Miss Von Stosch, the violinist, visited friends last week. She was not heard here in public. PHILIP HALE.

A Change of Base.

NEW YORK, January 18, 1893.

Editors Musical Courier:

MAY I rectify an old injustice through your columns? About a year and a half ago my attention was called to an invention then but little known in the musical world—the Virgil practice clavier. Out of curiosity mainly I went to a recital at Chickering Hall given by Miss Julie Geyer, at that time the exponent of the clavier method. I confess I was disappointed. While her technic was clean and accurate, she played with no comprehension of the difficult music attempted by her. Her playing seemed to me purely mechanical, without the soul or spirit of music.

I at once laid it to her constant use of a mechanical instrument without tone, and jumped to the rash conclusion that the instrument named might be a help in the matter of technic, but, while helping there, it destroyed all hope of artistic effect; so cast it out of my mind and determined to plod on in the old, well beaten paths.

Last Friday evening it was my good fortune to be one of a large audience assembled in Association Hall, Brooklyn, to hear Mr. Virgil lecture on the merits and uses of his practice clavier, now becoming so widely known among the profession. Miss Julie Geyer was again the pianist of the evening. Remembering my former impression of her playing, I was prepared to be somewhat bored by this feature of the entertainment. Again I was disappointed, but this time most agreeably. Before she had finished her first number, sonata, op. 14, Beethoven, I began to question in my own mind if this could be the same Miss Geyer who had so disappointed me before. I found myself listening with rapt attention and delight, which was continued throughout the evening. The program was varied, giving ample opportunity for her to display both her wonderful power and delicacy of touch. When she closed the first part of her program with the now famous Paderewski minuet, which lost nothing from her rendition of it, the enthusiasm of the audience reached its height and demanded a repetition of it, which was cheerfully granted.

By this time I was prepared to indorse anything Mr. Virgil might say with regard to his instrument, and his lecture was both entertaining and instructive. He referred to the innumerable difficulties in the way of the mastery of the piano, the waste of time, money and nervous energy in an effort which too often ends in total failure, and explained how the right use of the practice clavier could not fail to greatly simplify the study and hasten the end sought. He also touched upon the difficulties in the way of introducing any innovations in the study of the piano, illustrating by a few well chosen anecdotes the determination of musicians to plod on in the old tracks trod by such masters as Mozart, Liszt and Rubinstein, as though artists could only be made by following in their footsteps. His remarks were received with hearty applause from an audience composed of the musical people of New York and Brooklyn.

Miss Geyer then caused us to open our eyes in wonder and amaze by the clearness, ease and accuracy with which she played common seventh and demi seventh arpeggios at 704 notes per minute, first on the clavier, then on the piano. Perhaps the interest of the evening centred in an impromptu of Erfolg, which Miss Geyer played first on the clavier, then went to the piano with it for the first time. She had never even heard the piece, and yet her rendition of it, both as to accuracy and expression, was charming. Henselt's "If I Were a Bird" rippled forth under her nimble fingers, making us all long to soar heavenward with the winged denizens of the air, and the program closed with Chopin's scherzo in C sharp minor, which was, perhaps, the masterpiece of the evening.

Miss Geyer's composure on the concert stage, her ease of movement, her wonderful interpretation of the works of the great masters, are remarkable for her years.

It was interesting to note the enthusiasm at the close of the lecture. Many lingered to ask question after question of the lecturer, to which he made full and willing response, and when an invitation was given to view the instrument in the room adjoining the stage, it was taxed to the utmost to contain the crowd of musical enthusiasts eager to make the acquaintance of an instrument which could accomplish so much in so short a time.

I am anxious, therefore, to rectify a hasty judgment made long ago, even though made only to myself, and cry out in favor of the greatest invention in the musical world, "the Virgil Practice Clavier."

MARGARET JENKINSON.

A Piano Recital.

AMONG the many present at Miss Julie Geyer's piano recital in Association Hall, Brooklyn, Friday January 13, was an imaginative girl student and lover of music.

To judge by the following extracts from her diary, Miss Geyer's playing decidedly impressed this young enthusiast.

The piano recital was so enjoyable! The program seemed to me a panorama of pictures—beautiful pictures—painted in harmonious tones, glowing and vivid or soft and indistinct, and full of changeable effects of light and shade. And with what skill it was rendered! the young girl pianist displaying throughout an entire and easy mastery of the technical difficulties of its numbers and an intelligent and sympathetic conception of their inner spirit and meaning.

The Beethoven Sonata was beautiful. The following motion of the allegro reminded me of delicate arabesques, that at times assumed more definite form in the lovely themes. Again it was a graceful vine among the twining tendrils and trembling leaves of which the themes blossomed out like fragrant flowers. And what a contrast was the andante, with its curious phrases, its weird staccato chords and all its perplexing hidden meaning.

The Bach prelude and fugue seemed a tangle of threads—a tangle of golden threads which the pianist's soft fingers unraveled and spun with magical skill into an intricate shining web. And the Schumann novelties, that was so original, so Schumanesque! During it I alternately smiled and looked serious. It seemed to say something to amuse one, and then reprove one for laughing. I was still puzzling over it when a raging wave of sound from the piano told me Heller's "Furiosa" had commenced, and I was carried along on its mad rush and whirl. The applause at its finish seemed part of the piece—a "coda"—which I vigorously helped to play. Then came Paderewski's Menuet, delightfully rendered, with a charming blending of capriciousness and grace. Its melodies were lovely, every phrase bewitching.

An enthusiastic listener sitting not far from me said that Miss Geyer could play the Menuet as well as Paderewski himself. The idea is absurd and no doubt would be extremely distasteful to the unassuming, gifted young girl in whose praise it was uttered. Paderewski the great, the sublime, the ideal musician, with his grandeur of character, his brilliant intellect, his magnetic personality; with his transcendent technic, his towering heights and unfathomable depths of feeling and expression, his dreamy tenderness, his poetic sentiment—above all, his genius, Heaven bestowed, Heaven inspired! Truly such a comparison is worse than folly; musically speaking, it is wicked.

Julia Rive-King's "Bubbling Spring" seemed fairy-like in its rare charm and beauty. But little imagination was required to hear the musical gurgle of the waters and see their spray—a shining mist interwoven with sunbeams.

Mendelssohn's rondo capriccioso was a treat. The second movement, with its spirit of vivacity, pretty touches of coquetry, all its rippling scale and arpeggio passages, and its tempestuous finale of octaves, closing with ringing chords, seemed peculiarly suited to the young performer's clear, crisp touch and remarkably brilliant execution.

Nor was Henselt's "If I were a Bird" less enjoyable. The breath of nature seems to pervade and animate this piece, the fragrance of flowers, the gladness spirit of spring. One can in fancy follow a bird in its joyous, aerial flight.

And then came the girl artist's closing and crowning number—a Chopin scherzo—for one so young she gave it with fearless dash and inspiring abandon.

One part was so wonderful! Great crashing cords in the bass, then a rippling diminuendo passage, beginning far up in the treble and fleeting shadow-like down the keys.

The chords seemed a giant hammer ringing against a forge, the passages following, like the shower of sparks it emitted, dying one by one as they fall. And what wondrous tone color fills this enchanting work!

"The flaming tints of sunset fires, the rose and pearl of dawn."

M. L. BURKE.

Friday, January 13.

Communication.

IF one were to believe all the assertions to that effect, whatever musical genius a citizen of the United States may possess is due to contact with the German Fatherland. Whenever an American player or singer scores over here the critics give themselves no end of trouble to find out if the artist has not learned in some German or Austrian music institute, or, at least, received instruction from an expatriated compatriot, as if talent and genius passed from hand to hand, like groceries! It is useless to remind the asserters that other countries have produced musicians without recourse to the "Fatherland," and that an exceptionally high proportion of the prizes awarded by the various institutions on the Continent is won by English speaking students. Fully appreciating the great merits of the Continental schools, it is yet high time to understand that, if an inborn taste for music is wanting, no amount of tuition will raise the performer above the status of a first-class mechanic, who, even with the finest technic in the world, will still remain inferior to the (in respect of education) faultless musical box.

The writer has had various opportunities of watching the progress made in her musical studies of Miss Mary Bailey, of Nashville, Tenn., both in Leipzig and Vienna, and was from the first struck by her touch and expression as a pianist. Her powers have been carefully cultivated under the best masters of both cities, and on the invitation of Mrs. Colonel Grant she recently had the honor of giving a piano recital at the American Legation here to a number of high personages and authoritative musicians and music critics. From her now extensive repertoire she selected higher compositions of Bach, Beethoven, Schumann and

Chopin (the last being the severest test as to sympathetic touch), and was equally successful in all. Those competent to judge of the qualities of this promising young artist predict for her a grand future, and with this unanimous opinion the writer, with a nearer knowledge of the young lady's abilities, is entirely in accord. Mrs. Colonel Grant presented the young virtuosa with a magnificent bracelet as a mark of appreciation and in memory of her first debut as a quasi public performer.

HARRY BRETT.

Music Sent for Criticism.

Novello, Ewer & Co., New York.

J. VARLEY ROBERTS . . . *The Parish Chant Book.*

This is a collection of Anglican chants for all the psalms and canticles of the Protestant Church, which includes both single and double ones, arranged for a quartet of parts. The melodies are extremely smooth and easy to sing, no awkward intervals being employed. The selections consist mainly of the finest specimens, dating from the time of Queen Elizabeth, which still retain so strong a hold upon the people as to be continuously sung in the English cathedrals. Those best adapted for general use in American churches are herein found and they cannot but prove useful. The book is truly a handbook, being very convenient to hold in the hand with the book of words.

G. HENSCHER . . . *Progressive Studies for the Medium Voice.*

These vocal studies are in two books: the first for sustained singing, and the second for the study of florid singing. There are easy accompaniments for the piano; the exercises are planned to impart a knowledge of the most usual intervals, arranged in the order of difficulty; the size is octavo, and the notes are engraved with such liberal margins and spacing as to allow plenty of room for the pencil marks of a most fastidious teacher. For these reasons alone the work deserves attention. Directions are given in both the German and English languages.

FRANK G. DOSSERT . . . *Desire.*

This is a pretty little song (of two pages) set to words by Heine, "With Thy Rosy Lips, My Maiden." The melody but once exceeds the limits of the stave, and therefore will suit a large majority of voices. As a marked peculiarity of its trend is the frequent use of the descending scale, it will be found extremely convenient for tenor singers who wish to carefully improve the quality of each note; for the continuous relaxation of the tension makes it possible to attend chiefly to tonal coloring; and the absence of large intervals allows the vocalist to retain throughout the entire phrase the proper form and action when it is once secured. Such a song should be in every portfolio for constant use in study and at social gatherings.

G. Schirmer, New York.

EDGAR STILLMAN KELLEY . . . *Confluentia.*

Here is a piano piece of great merit. This unambitious trifle is marked opus two: and therefore one may reasonably hope to find the library of the pianist ere long enriched by its composer's subsequent productions. The part writing is excellent, the harmonies and modulations are brilliant, new, and strange. It is evidently the work of a well-practised hand, and yet does not exhibit traces of pedantry, or over-elaboration, or even academic restrictions; all is unobtrusive, natural, graceful, refined, and well thought out. It is carefully planned for ease and convenience of performance; and yet it nowhere seems that the consideration of manipulation has dominated the thoughts. In these respects it resembles the piano work of Schumann: And it seems perfectly certain that a performer able to appreciate such a piece as Schumann's "Warum," would find in this CONFLUENTIA a worthy analogue.

The waters of the Rhine and the Mosel are at this city united. They travel together until they reach the eternal sea; hence the naming of the city by the Romans. This is the underlying idea—the poetic or germinating thought chosen by the composer. It has led him to unite two melodic streams to typify the conflux of the two rivers.

For clearness of statement three staves are sometimes employed, and for convenience of amateurs the fingering, &c., is very carefully marked by the veteran editor, W. Scharfenberg.

The piece is unreservedly recommended to the attention of good musicians weary of the commonplace, ungrammatical and trashy piano music which daily issues from the press. These remarks are made in anticipation of their thanks for pointing out the existence of such a gem as Confluentia.

Arthur P. Schmidt, Boston.

HENRY HOLDEN HUSS . . . *Prelude Appassionata.*

This is also a piano piece by a young American composer, who may be called ambitious in the sense of having the highest aims and making the necessary preliminary preparation for their attainment. We have herein proofs of good schooling and also evidence of a freedom from the trammels of the schools; an obedience to law, and at the same time an apparent freedom which gives a sense of the illimitable. Novel combinations of harmony appear on every page, and the emphatic points are not simply marked fortissimo, or made up of thickly padded chords or other

ordinary and extremely cheap devices, but consist of starting, strong and passionate harmonies, which here culminate. It seems sufficient to bespeak attention to these points to ensure for it a deserved popularity. The piece is dedicated to Miss Adèle Aus der Ohe.

BOSCOVITZ . . . *The King's Hunting Jig.*

Here is a transcription of a popular theme by Dr. John Bull, an eminent old English musician. It forms one of a series of antique airs and dances, which were originally written for those precursors of the piano, the virginal, spinet, harpsichord and clavecin; which collectively form useful historical illustrations of the style of writing which found popular favor in Europe from the middle of the sixteenth century until the close of the eighteenth. This hunting jig has a modern appearance, and will find ready acceptance, because it obeys the rhythmic formula of modern melodies; for it consists of a series of phrases having the uniform length of four or eight bars. This characteristic alone makes it valuable in introducing the student to specimens of art of early date. For it is sometimes difficult to secure sufficient points of resemblance to create a living interest, and a craving for more knowledge, until a real sympathy with the art-needs of our forefathers is evoked. The accomplishment of this not only enlarges the mental horizon of students, by showing the phrases of development which have led to our present stage of evolution, but creates a strong hope for the future that it may be equally progressive. It is impossible to predict in so young an art (as regards its counterpoint and harmony) what it may not ultimately accomplish.

Breitkopf & Hartel, New York.

A. BALTHASAR . . . *Elegie.*

This is a pleasant little melody, with a simple accompaniment which will also prove useful to teachers.

The contour of the opening theme is a graceful curve, rising gradually to the emphatic note and then sinking during its onward progress, like a sea wave. The accompanimental harmonies, although technically easy, are not commonplace.

THEODORE KOLB . . . *Album Leaf.*

This is likewise a useful piece of about the same degree of difficulty, with the melodic figure in the left hand. It is however somewhat characterless.

JACQUES HOFFMANN . . . *The Mermaid.*

Here is a setting of Heine's "Meerfrau," which is suitable for a baritone singer. It is well that the original German words are given with the English; for these latter will need some modification before they will exactly suit concert audiences. For instance, the words "Her caresses are painful quite to me," and "And hold thee to me so tight," are awkwardly constructed, and the motion of the vocal melody makes this awkwardness so clearly perceived that he would be a very clever singer who could hide it. The engraving is done in a style worthy of this great publishing house. But the editing is not good. For instance, "cloce" should be "close," and "con espessione" is so misspelled. Possibly the Conservatory Music Publishing Company is responsible for both editing and proofreading. When these operations are carelessly performed a great firm soon loses caste. Musicians are always ready to play and sing at first sight, and transpose also; but they will not attempt such feats in public if they have meanwhile to revise mistakes in the copy. In concerted music the time lost in correcting copies means money lost; hence we unhesitatingly advise choral societies not to buy the cheapest editions unless it can be shown that they are also the best.

T. Dietrich, Dresden.

FRITZ RECKENSTEIN . . . *At Home.*

This is a short, easy and pleasant song, with English and German words. The accompaniment for the piano has the appearance of being a condensation of the voice parts of a part song for voices alone, hence it will act as a lead or guide to the singer, and so prove useful in teaching.

GUSTAV LAZARUS . . . *Moderato, Tempo di Barcarola.*

Here is a short, easy piece for the piano, well designed for the practice of legato passages in thirds and sixths, but it has no special value.

A study for the left hand (op. 18) by the same composer, is written in two lines, and is cleverly designed. It reminds one of Chopin's First Ballad, although the themes are unlike.

LESLEY GORDON . . . *Half Dreams.*

The words of this song are by Dante Gabriel Rossetti.



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On singing it through one notices a certain freedom and ease of delivery, which is partly due to the skill of the composer, and partly, perhaps chiefly, to the perfection of the poet's work. The music is particularly suited for home use, and as there is but one ledger line in the vocal part, it will suit the majority of singers. The accompaniment is, generally speaking, well written, although blemishes, as regards cross relations, occur occasionally, which will require a skilled performer to hide. Such crudities should be carefully eliminated from manuscripts. Notice is given on the title page that "permission is granted to sing this song in public with these words only." This protects both composer and poet from misrepresentation, and effectually prevents the placing of sacred words to the music and using the piece in church. The unwarrantable conduct on the part of certain churches (and notably the Jewish and Protestant ones) of ignoring or suppressing their own composers, and importing music from the outside world, has nearly killed out all true ecclesiastical art. It is also comforting to note that efforts are being continuously made in England to protect both poet and musician in the matter of reprinting and copying. They are frequently defrauded of just dues. Neither are over rewarded for their labors, and often hardly receive thanks; certainly not applause. For at the head of the first page occurs the words: "Notice is hereby given that by virtue of the 5 and 6 Victoria, cap. 45, sec. 2, the sole and exclusive liberty of making manuscript or other copies of copyright works is vested in the owner of such copyright; and any other persons making such copies without the permission of the said owner render themselves liable to heavy penalties or damages. The transposition of copyright songs into other keys without permission is an unlawful copying."

It is a most exasperating experience to a composer to find his carefully planned harmonies exhibited, say, half an octave above or below the pitch, without any modification whatever, to suit the needs or the whims of singers.

John Church Company, Cincinnati.

W. L. BLUMENSCHNEIDER *Barcarolle*.

This will prove a very useful piece for teachers. It has the placid character and the compound triple time usual in pianoforte music. With this title, although not markedly original in any special particular, it is well constructed, free from crudities, awkwardness and inconsistencies. The use of the chord of the ninth, on page six, is the only marked indication of the influence of Chopin's barcarolle on this formation. The modulations are cleverly effected, and nothing disturbs the even flow and unbroken progress of the graceful themes.

Carl Simon, Berlin.

ADOLF ERICHSON *Toccata*.

This pianoforte piece is marked "Toccata," and yet is not difficult of execution. It is contrapuntal and yet, except at the first entry, the counterpoint is not imitative. There are four parts, which, however, cannot be characterized as melodies. There is a theme but it is not elaborated, still less developed, and cannot therefore become a principal object of thought. There is continuous modulation which destroys the good effect of any change, and brings weariness rather than relief and refreshment.

It is somewhat curious to note how, without any recognizable purpose, six pages of music are produced. The questions, Why did the composer begin and why did he stop arise simultaneously, so rambling and inconsequent, if not exactly incoherent, is his work both technically and morally. The writer is evidently a well skilled musician capable of conducting a quartet of arts with ease and accuracy, and yet cannot apparently succeed in making them individually interesting; able to invent a melody, but yet produces nothing more than a rambling succession of tones void of character; capable also of comprehending the value of a formal structure, and yet from the cadences in the principal key, preceding the close, seems to omit all thought of providing for himself a well planned, modulatory scheme of construction.

The rhythms become animated without internal necessity, and lapse into sluggishness as strangely. There is a marked fervency in the harmonies and modulations which are preceded and followed by a singular indifference. It is all very curious.

RICHARD JOHN EICHBERG *Romanza*.

Here is a charming little piece for violin and American organ, which will be warmly welcomed in many homes. Not technically difficult to perform or comprehend; but immediately playable and appreciable.

ADAM ORE *Andante Cantabile*.

This is a movement cast in the well-known form of the minuet, and written in three staves for use on the pedal organ. The trio part has six quavers in a bar throughout, and the principal theme frequently only one dotted minim. This makes a marked contrast; but in all other respects the music is orderly, consistent and coherent, although not specially novel, striking or fascinating.

FRANZ POENITZ *Melodie im Volkston*.

Here is a petty little morsel for violin and pianoforte or American organ, which is carefully written, and will be found useful by teachers who have to interest young pupils with pieces not difficult, of attainment or comprehension.

This piece has that easy-going naturalness that boy violinists appreciate.

Out of charity to the composers and consideration for our readers, a vast mass of music sent for review is left unnoticed. It is not a pleasant task to give music lessons in public, and a most unpleasant experience to receive them. If a piece is noticed at all, it must be understood that it is worthy attention, whatever may be said to qualify praise. If, for instance, a march is reviewed which contains noble, bold, original and magnificently brilliant harmonies, and yet has a limp, halting, feeble or impotent rhythm it may be truly stigmatized as a very bad march; but the fact that it is noted is evidence that it has some such good and partially redeeming qualities.

Music at the Fair Grounds.

AFTER the usual secret session of the directors' executive committee last Wednesday afternoon this brief notice appeared in the report of the proceedings:

"On the recommendation of the liberal arts committee \$257,000 was appropriated to defray the expenses of music during the fair; this sum to be paid out of revenue received after May 1."

The purposes for which the appropriation was made, the elaborate scheme of the bureau of music, and in fact, all of the details of "music during the fair," were kept from the report. The directors certainly have no reason to be ashamed of the scheme presented by Theodore Thomas that called for the appropriation of \$257,000.

This money for the most part is to be used in bringing the finest bands in the world to Chicago to give free open air concerts on the world's fair grounds. Six of the greatest bands in Europe are to be secured to give two concerts a day. Each of them will remain at the fair a month. The Garde République Band, of France, acknowledged to be the finest musical organization of the kind in the world, is one of them. This band, about 100 strong, is so perfectly balanced that the director notified the authorities of the exposition that he would not come to the fair if compelled to leave one man behind. The Royal Band of Austria, the Emperor's pride, is another band that will be secured with the appropriation made yesterday. The Emperor is reported to have refused positively to allow his favorite musicians to make the journey to Chicago when first asked to send them. Afterward he consented to let them come. The four remaining bands to be secured from Europe are said to be of about the same grade.

In addition to these two of the greatest bands in America will be secured to give popular concerts during the entire period of the exposition. The program outlined by Mr. Thomas, and which the executive committee has indorsed, contemplates a series of six popular concerts each day during the fair. The American bands will give two concerts each and the foreign bands two. These will be in open air, pavilions being erected for the players. The concerts will be so timed that all the time some of the bands will be playing. Mr. Thomas is said to regard this feature of his musical plan with great favor. He says it is the most sumptuous program ever prepared.—"Herald," Chicago.

Grand Opera is Homeless.

THE Metropolitan Opera House Company, Limited, has reached its limit. At noon on or about February 14 the opera house will be offered for sale by public auction at Trinity Building, No. 111 Broadway. An indebtedness of about \$1,500,000 will have to be provided for out of the sale. The property will be exposed under the foreclosure of the mortgage of the Bowery Savings Bank. Justice Patterson, of the Supreme Court, gave the decree on Tuesday and appointed David Thomson referee. Mr. Thomson is a lawyer, with an office at No. 52 Wall street. Representatives of the mortgagor and mortgagee say that the foreclosure was the result of an amicable arrangement.

The sum owing to the Bowery Savings Bank is \$612,000. The company will receive \$555,700.45 of the proceeds of the sale and Adrian Iselin, Jr., as trustee for second mortgage holders, will receive \$218,750.

Grand opera in New York was burned up at the fire of August 27, 1892. No phoenix, Wagnerian or Italian, has arisen out of its ashes. There was big talk about rebuilding, and so forth, after the fire, but general apathy seized some of the stockholders and Apollo is deposed. Wagnerian shrieks and Italian bravuras will give place to the tattle of money or stock exchangers, or perhaps to the routine welcome of a hotel clerk.

To be sure there is some talk of a revival of opera. But it is all vague. Maybe some public spirited members of the old company will buy in the house, and maybe they won't. The affairs of the company will be wound up after the sale. Any opera house venture that may be started will have to be taken up by a brand new company. Alas! it looks just now as if grand opera would be a vagabond upon the face of Manhattan Island for some time to come.

Olin, Montgomery & Rives are the counsel for the Metropolitan Opera House Company. Asked if the foreclosure was not the result of an amicable arrangement, Mr. Olin said:

"Well, the arrangement is not unamicable. The bank wanted its money and so did other people."

"Is there any prospect of the formation of a new opera house company?"

"Ah, I'm no prophet," said Mr. Olin.

The officers of the Metropolitan Opera House Company were on August 27, 1892: President, J. A. Roosevelt; vice-president, George Henry Warren; treasurer, Luther Kountze; board of directors, Messrs. Roosevelt, Warren and Kountze, G. G. Haven, William K. Vanderbilt, William H. Tillinghast, Adrian Iselin, Robert Goellet, Edward Cooper, Henry G. Maynard, George N. Curtis and George Peabody Wetmore.

Mr. Kountze, who handles the funds and knows all about the financial part of the company's affairs, said to a reporter:

"The company is closing up its affairs. The foreclosure is an

amicable arrangement for that purpose. When the Opera House was burned there was a proposal to rebuild, but some of the stockholders were not disposed to join in the movement. I do not know whether any of the present stockholders or directors will buy in the Opera House. As to a new company—well, this sale concerns the old company, and further than that I don't know."

"Are the finances of the company in good condition? Will the fact that stockholders have defaulted on assessments make an appreciable difference in the funds?"

"Oh, the defaults won't make a very big hole! The company will pay all its creditors."

Assistant Secretary Coggeshall, of the Bowery Savings Bank, said: "The foreclosure was made at the solicitation of the Metropolitan Opera House Company, and not because the bank had any fears for security in interest. I hear that there is some talk of a new opera house company being organized, but I don't know anything about it."

So far as could be learned there is nothing to blame for the surrender of the home of grand opera except the apathetic spirit of stockholders in the company. And yet the wealthiest men of the city have been interested in the opera house, and the last list of the boxholders bristles with names well known in association with dollars. Among these boxholders were: Jay Gould, Ogden Goellet, G. Peabody Wetmore, Robert Winthrop, W. C. Whitney, Brayton Ives, Bradley Martin, D. O. Mills, Levi P. Morton, C. P. Huntington, J. Pierpont Morgan, Addison Cammack, W. E. Connor, H. G. Marquand, H. M. Flagler, William Rockefeller, W. Seward Webb, Henry Clews, Austin Corbin, Mrs. Paron Stevens, Cornelius Vanderbilt, W. D. Sloane, Adrian Iselin, H. McK. Twombly, Calvin S. Brice, Edward Cooper and Stanford White.

If grand opera can't live with the support of these names in New York, then it has "no show" in the metropolis, for it is a costly luxury. It cannot be maintained by the common people who crowd the galleries and enjoy the music, so long as the singers have to be imported and have to get tremendous amounts in bank and treasury notes for their vocal notes.

The last balance sheet issued by the board of directors contained the following figures:

Property and real estate.....	\$1,737,394.76
Scenery, costumes and properties.....	39,208.32
Furniture.....	64,209.27
Music library.....	14,929.30
Boxes owned by company.....	21,112.00
Unpaid assessments.....	31,693.00
Cash.....	19,312.30
Profit and loss.....	69,441.15
Total.....	\$2,197,900.00

Against this were these figures:

Capital stock.....	\$1,295,000.00
Mortgage.....	600,000.00
Bonds.....	210,000.00
Certificates of indebtedness.....	82,500.00
Abbey & Grau (due on contract).....	10,400.00
Total.....	\$2,197,900.00

This statement shows the results of 1891-92:

Paid for repairs to scenery and costumes.....	\$2,363.75
Salaries, coal, gas, insurance, &c.....	38,964.83
Taxes and interest.....	71,126.80
Repairs to building.....	4,668.18
Paid for opera.....	104,000.00
Balance.....	13,751.44
Total.....	\$234,770.00

As against this there was:

Received from stockholders.....	\$197,988.00
Received for rental of building.....	30,310.00
Box rentals due.....	6,477.00
Total.....	\$234,770.00

After the fire the directors and stockholders held many meetings, at which the proposition to rebuild was discussed. There was so much difference of opinion that the following resolutions were finally adopted:

Whereas, In view of the great difference of opinion among the stockholders of the company, as to the practicability of completing the repairs of the opera house in time to secure the production of opera the coming season, and of the inadvisability of making such extensive repairs and rebuilding hastily, with the risks of future danger in the use of the same part, and in view of the difficult experience in raising money from the stockholders to complete the repairs;

Resolved, That in the opinion of the stockholders of this company, as well as upon the advice of experienced builders, the necessary repairs cannot be properly done in time for the production of opera the coming winter, and

Resolved, That the property be sold at public sale under its indebtedness.

Much dissatisfaction was expressed at the low amounts for which the property had been insured. But this was only an accidental phase of the dissatisfaction, the growling and grumbling that marked the history of the opera house. The conduct of the affairs of the temple of harmony was characterized by anything but harmony. For about ten years ten of the original stockholders refused to pay the annual assessment made necessary by the huge losses incurred.

It was proposed to assess the stockholders about \$10,000 apiece for the rebuilding of the house. But in the face of the facts this was a hopeless proposal. Adrian Iselin offered to be one of a number of subscribers to the tune of some \$50,000 apiece to secure the continued, or rather renewed existence of New York's musical headquarters, but this scheme also fell through.

One of the ten recalcitrant stockholders who would not pay assessments was Jay Gould. James Harriman was another. The ten were often referred to irreverently as "musical welters."

When the Metropolitan Opera House Company, Limited, was organized more than ten years ago, seventy New York millionaires subscribed \$18,000 each. This subscription was supposed to place a box at the disposal of the subscriber for all time without any further payment. In 1883 it was found necessary to levy a subscription of \$3,000 on each of the stockholders in order to keep German opera going. Jay Gould refused to pay, and nine other men followed his lead. Mr. Gould consulted his lawyers,

and they advised him that he was justified legally in his refusal. One of Mr. Gould's objections was that the salary of Edmund C. Stanton, who was the director of the opera house until last May, was too high. Mr. Stanton was getting \$15,000 a year.

The deficit caused by the position taken by Mr. Gould and the nine was made up by the sixty other stockholders, and Mr. Gould was accused of being deficient in public spirit. That is an accusation that was very frequently brought against Mr. Gould during his career, but he did not care apparently.

Mr. Gould and the others kept on refusing to pay assessments, and yet held on to their boxes. For ten long years sixty stockholders kept putting their hands in their pockets, while Mr. Gould and the men who followed his example enjoyed the opera without paying any more than their first subscription.

When Abbey and Grau took possession of the Opera House they stipulated in their contract that the boxes should yield a certain sum. This cost was divided pro rata among the faithful sixty, who were willing to pay \$3,000 a year assessment, while Mr. Gould and his nine admirers and imitators still held off. As a matter of fact their policy had become so well recognized that they were not taken into account. It was taken for granted that they were to enjoy Italian opera as they had enjoyed German opera.

After the fire, which brought matters to a crisis, the Opera House Company confessed judgment for \$102,818 in favor of Earl Clinton Potts. This was on a suit to recover on several promissory notes of \$7,500 apiece, given on May 27, 1891, by the company to W. K. Vanderbilt, Luther Kountze, George G. Haven, Edward Cooper, W. C. Whitney, Robert Goelet, George H. Warren, Henry G. Marquand, Adrian Iselin, George Peabody Wetmore, George N. Curtis and James A. Roosevelt. There was also a claim of \$11,000 for money loaned by Roosevelt & Son, payable on demand. The promissory notes and this claim were transferred to Mr. Potts.

On September 22, 1892, Deputy Sheriff Carraher levied, in an execution of the judgment secured by Mr. Potts. The property levied upon consisted of costumes and music and furniture that had been uninjured by the fire.

About that time it was given out that the opera house and its contents were to be sold on foreclosure of mortgages, and that it was likely the property would be purchased by some of the directors and their friends.

On November 19 the Bowery Savings Bank began its action against the Metropolitan Opera House Company to foreclose its mortgage. The mortgage was given on February 11, 1888, and became payable on January 11, 1888, with interest at the rate of 5 per cent.

Such blocks as that occupied by the Metropolitan Opera House are scarce on Broadway, and the property should command a very big figure. The sale will probably be the most interesting real estate transaction of the year.

It is said that if large hearted music lovers with large purses don't buy the opera house a hotel or a big office building will be erected on its site. It has been talked of even as the site for an uptown post office building.—"World."

A Shoninger Musicales.—The third musicale at the Shoninger warerooms was given yesterday evening by Evelyn Parker Arters, soprano, assisted by Miss Clara Schleiffarth, piano; Jessie Warner Cutler, Edwin S. Timons and Geo. Schleiffarth.

Music in Indiana.

I NOTICE that THE MUSICAL COURIER has a regular correspondent from Indianapolis, so I will only mention other portions of Indiana.

In Crawfordsville Mr. George F. Hughes is endeavoring to stir the people into musical action. Harry L. Maxwell has created a good deal of interest. From there he went to La Fayette, and I believe he is to go to Dayton, Ohio, later. He was formerly a student of the DePauw School of Music.

La Fayette has a young lady she should be proud of in the person of Miss Benaldine Smith. She is studying violin with our mutual friend, Mr. Max Bendix. She has been invited to visit DePauw University and play to the students.

Music in Bloomington is rather at a low ebb. At Terre Haute Miss Alden has gone to study with Leschetizky, and the town seems to have waned a little in its musical momentum. Theodore Thomas gave a concert there, and has also given one at Indianapolis.

Our former concert friend, Lillian Nordica, is to bring a fine concert company to Indianapolis next Monday evening. I am very sorry that I have a concert of my own on hand, as I should like very much to attend.

Indianapolis is gradually filling up with a grand corps of teachers and artists, for which I am duly thankful.

Miss Leonard is making a fine success at Moore's Hill College. The usual number of concert companies are doing missionary work throughout the State.

Friend Heritage, at Valparaiso, deserves lots of credit for the interest he has created in various lines in the work. He even went so far as to engage the Thomas Orchestra to assist in the festival.

DEPAUW SCHOOL OF MUSIC.

The new professors and instructors who have been introduced have continued with their former success, and are ably developing some of the good material that has come into the halls of the university. Professor Howe, with the assistance of Miss Marquis, gave an interesting piano recital. The duo numbers were the suite by Ries in G, and the sonata in F, by Grieg. Dean Howe rendered for his piano number Mendelssohn's "Variations Serieses," giving as a libretto the following:

Mendelssohn—17 Variations Serieses, for piano, op. 54.—Air (Andante) 1, More motion. 2, Sextolet. 3, Octave. 4, Canon. 5, After Chord. 6, Bravura. 7, Con fuoco. 8 and 9, Triplet. 10, Canon. 11, Cantabile. 12, Repetition. 13, Elaboration. 14, Major. 15, Syncopation. 16 and 17, Octave Sextolet. Climax, Presto.

Professor Fernie will give a song recital in the near future assisted by Professor Kraft. Miss Fernie always gives her numbers with a high degree of finish.

Mr. Kraft has received an invitation to direct the music at the Second Presbyterian Church at Indianapolis.

The orchestra is rehearsing the program for a symphony and a popular concert, and may possibly make a tour to cities near the university.

For the symphony concert they are working on Schubert's unfinished symphony, overture to "Magic Flute," Mozart, and "Walther's Prize Song," by Wagner. One of the professors of the school will play a concerto with orchestral accompaniment.

The heaviest program the Symphony Orchestra ever brought out was given a few evenings since in the college chapel. The soloists were Allison Marion Fernie, Thekla Theodora Burmeister, Walter Howe Jones; accompanists, Caroline Dutton

Rowley, Anna Allen Smith; concert mistress, Rose Adelaide Marquis; orchestra pianist, Flora Evaline Van Dyke; conductor, James H. Howe.

The usual note in reference to the "Danse Macabre" was given on third page of program:

Overture, "Rosamunde".....Schubert
Symphony in C major, op. 21 (first).....Beethoven
Concerto in D minor (first movement).....Rubinstein
Moderato assai.

Aria from "St. Paul".....Mendelssohn
Miss Fernie.

"Danse Macabre".....Saint-Saëns
Hungarian fantasia.....Liszt
Miss Burmeister.

"March des Fiancées," from "Lohengrin".....Wagner
THE MUSICAL COURIER is in the hands of many of the students, who have free use of the School of Music library.

More anon. HALLELUJAH.

Old Guard Ball.—Lovers of the dance are looking forward to the Old Guard Reception, which takes place tomorrow week at Madison Square Garden.

"There will be 1,000 uniformed men in line in the grand march," said Lieut R. P. Lyon yesterday. "The Governors of four States will be present, as well as many military and naval men of high rank."

"All the members of the Old Guard have been assigned to duty on the committees, and Bernstein will furnish the music for the twenty-four dances on the program, the Old Guard Band furnishing the promenade music."

Maj. George W. McLean, the commandant of the Old Guard, is chairman of the reception committee; Lieut. George Chappell is chairman of the house committee, and Adj. Isaac E. Hoagland is floor officer. The press committee are: Lieut. Robert P. Lyon, chairman; Charles T. McClenachan and C. A. Peverelly.

James M. Tracy.—A piano recital was given at the Highland Park Normal College by Mr. and Mrs. James M. Tracy Saturday morning of last week, when the following program was most pleasingly given:

Duet, overture, "Masaniello".....Auber
Mr. and Mrs. Tracy.
Twelve Studies, op. 47 (Selected).....Heller
Sonata Pathétique.....Beethoven
Impromptu, A flat.....Chopin
"Liebeslied".....Henselt
"Dornroschen".....Henselt
"Il Trovatore".....Liszt
Mr. Tracy also played at the recent meeting of the Iowa M. T. A.

MR. FRANCIS FISCHER-POWERS STUDIO, AT CARNEGIE MUSIC HALL,

THURSDAY, JANUARY 26, 1893, AT 8 P. M. SHARP.

MISS DORA VALESKA BECKER, AMERICAN VIOLINISTE.

Assisted by MR. FRANCIS FISCHER-POWERS, Baritone; MR. GUSTAVE L. BECKER, Pianist; MISS JEANNE POTTINGER, Accompanist.

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Albany News.

ALBANY, January 19, 1893.

I HAVE taken an almost personal interest in such brief reports as have found their way into the papers concerning the recent disintegration, somewhere in the South, of Colonel Mapleson's "Fadette" company, and would be glad to hear something of its career since December 3, when it closed a brief engagement in this city. The opera and the company had been extravagantly puffed for some weeks in advance.

Representing a leading daily, I attended the first night in the most placid and receptive of moods, thoroughly prepared to be pleased, and having, in fact, promised myself and a congenial companion a real treat. I was deeply disappointed. There was really nothing in it of more than commonplace mediocrity, which, perhaps, might have been tolerated had not so much better been promised.

In brief it was a poor show, and with the courage of my convictions and the single purpose of fulfilling my duty to the public I said so, and ventured the prediction that the career of "Fadette" in this country would not be a long one. Colonel Mapleson evidently craved the whitewash treatment administered with one accord by all the other local critics, for he made use of the columns of my own paper on the following day to publish an indignant letter, denouncing me as a musical ignoramus, and my critique as an uncalled for and insulting attack. My hardihood in prophesying for "Fadette" a short life in this country he made an especial object of ridicule and detailed a long array of reasons why it must, could, should and would be an unqualified success. Though sorely tempted to reply I held my peace and bided my time, and I think that time is now.

What became of the season of eight or ten weeks in New York, to open December 12 at the Fifth Avenue, and of the tour of the West that was to follow? Colonel Mapleson has probably learned by painful experience, what it would seem his observation and judgment might have taught him at less cost, that while "Fadette" might have scored a success in the United States ten or fifteen years ago, when we had nothing better than imported goods of this kind, that day is passed. American light opera audiences have since then established a criterion of their own, based largely upon home production; and French sillabuts, like the "Dragons de Villans," will do well to remain in its native atmosphere.

Dr. J. Albert Jeffery, who has for twelve or fifteen years filled the position of organist at All Saints' Cathedral, and head of the department of instrumental music in St. Agnes' School, in this city, has lately resigned both positions, for reasons which have not been made public. That Dr. Jeffery is a serious loss in both capacities is undeniable, but the school has had the rare good fortune to secure at once in his place Mrs. Eugenie de Roode, than whom one more exceptionally fitted for the work could hardly be found in the length and breadth of the land. St. Agnes' School is indeed to be congratulated.

Mr. J. Benton Tipton, of Philadelphia, will succeed Dr. Jeffery as organist at the cathedral.

CECILIA.

Newark Notes.

NEWARK, N. J., January 23, 1893.

THE subscription concert given in aid of the funds of Christ Church in Association Hall, Wednesday evening, January 18, was well patronized by a musical and fashionable audience. The object of the concert was really to introduce to a Newark audience Mr. E. R. Cranmer-Knight, who upon this occasion performed Schubert's "Fourth Impromptu." Mr. Cranmer-Knight, though not a genius, is possessed of unusual talent and has a keen musical intelligence. His interpretations are of the dreamy, poetic type, but by no means sentimental. His touch is not acute, but is sincere, clear and elastic, and his playing throughout was satisfactory and praiseworthy. In the capacity of organist and choirmaster of Christ Church he has effected a complete reformation in the music, which is sung by a boy choir.

On Saturday afternoon, January 14, Mr. Frederic C. Baumann, director of the Park Conservatory of Music, assisted by Mr. Emil Knell, 'cellist, gave a pupils' matinée musicale at Association Hall. A large and interested audience composed chiefly of friends of the pupils listened to a popular program well given by some of Mr. Baumann's most prominent pupils.

The numbers discussed were Haydn's Trio in G, No. 1; andante, "Poco Adagio," and the "Rondo all Ongarese," for piano, violin and 'cello. Miss Kate Glinton treated the piano parts, Mr. Louis Ehrke, violin, and Mr. Knell, 'cello. Following this number, Miss Juliette Giardot gave an excellent performance of Mozart's beautiful Fantasia in C major, and Miss Adela Hyde gave a dignified reading of the sonatine op. 2, No. 3, for piano, by Beethoven. Master Robert Williams, one of Mr. Baumann's most brilliant pupils, played Gottermann's sonatine in A for piano, assisted by Mr. Knell, 'cello. This boy's efforts deserve special commendation; he played with fluency, and his performance was noticeably free from the crudity generally so apparent in the work of novices.

Miss Mabel Blanchard played Rubinstein's "Kammenoi Ostrow," arranged for piano and organ, Mr. Baumann giving the organ parts. A performance of Vieuxtemps' "Réverie," for violin, by Mr. Louis Ehrke, and a sonata in D major for piano, four hands, by Mozart, played by Miss Annie Murphy and Miss Loretta Holt, completed a successful program.

On Friday evening, January 20, Mr. Louis Arthur Russell, director of the Newark College of Music, gave a senior pupils' recital in Music Hall. Mr. Russell is also delivering a series of lectures on "The Ancient and Modern Orchestra," illustrated by various instruments applicable to the subject. These lectures are well attended by musical students.

The principal point of musical interest last week was the appearance of Mr. Anton Seidl and his entire Metropolitan Orchestra, who appeared for the first time in the Peddie Memorial Church on Friday evening. The concert was a brilliant success, both as to the music and the audience. The soloists included Miss Emma Juch, Miss Nina Rathbone, a protégé of Mrs. Wagner's, who at this

concert made her first public appearance in America; Miss Amanda Fabris, Mrs. Reigg, Miss Dilthey, Miss Metz, Mrs. Northrop, Miss Stein, Miss Maurer and Mrs. Baldwin. The singing of Miss Stein, Miss Fabris, Messrs. Towne, Sanger and Stephens was excellent, and Miss Fabris and Miss Stein gave a duet from "Lohengrin" in a most pleasing manner. The orchestra was in good humor and gave a splendid performance throughout. The audience showed their appreciation by long and vigorous applause and by a concentrated attention most flattering to the performers.

A few minor points of musical interest last week challenged the attention of musical Newark, including the concert given by the nurses of St. Barnabas Hospital in Association Hall, on January 16. An interesting organ recital in the Sixth Presbyterian Church on Thursday, the 19th, at which Mr. Henry C. Dunklee, organist of the Roseville Avenue Presbyterian Church, the Misses Pappen, contralto and soprano soloists; Mr. J. M. Leach, violinist, and Miss Curtis, accompanist, contributed to the program en passant. Mr. Dunklee purposed a most delectable musical menu every Sunday evening at the Roseville Avenue Presbyterian Church, at which well known soloists assist. On Sunday evening last Mrs. Carrie Hunking, and that delightful tenor, Mr. James H. Ricketson, were the soloists. Mrs. Hunking sang "Weary of Earth," by Kimball, and "The Better Land," by Cornen. Mr. Ricketson's solos were, "Comfort Ye, My People," by Händel, and "The Lord is Pitiful," from Benedict's "St. Peter."

I recently listened to a rehearsal of the Newark Trio Club, which, under the direction of Miss Louise Hood, the well-known violinist, who counts among her pupils Mrs. Grover Cleveland, is doing excellent work this season. The object of the club is for the study of ensemble playing, and has now reached a high standard of excellence. Last year the club had the assistance of the late Henry Finzi, who was also the 'cellist of the New York Trio. Mr. Ernst Oehley now occupies that position with the Newark Trio, and is fully as satisfactory and capable a musician as his predecessor.

The best classical compositions and some modern ones are practiced by such players as Miss McCall, who is a pupil of Mrs. Schiller, and who now occupies the position as organist of the Central Methodist Church. Other members of the club are Mrs. Field, Miss Crockett, Mrs. Fred Smith, Miss Muliken, Miss Wrigley, Miss Julia Whitehead and a few others whose names I am not familiar with.

A musicale given in the High Street Presbyterian Church on Friday evening, at which Miss Lindley-Thompson, soprano; Miss Darlington, violin, and Miss Coe, piano, assisted, completed the musical events of interest of the week.

A fitting introduction to next week's musical bouquet will be the second concert for this season of the Orpheus Club, to take place in the Universalist Church, Monday evening, February 23. A light program will be sung by the club, and the special soloists are Mrs. Ida Klein, soprano, and Julia Rive-King, pianist. On the evenings of January 24 and 25, the Newark Opera Company (amateurs) will produce Gilbert & Sullivan's opera, "The Gondoliers." There will be a chorus of sixty voices and a cast including Mr. Joseph Mullen, Mr. Thomas E. Montgomery, Mr. William F. Mullen, Mr. Walter Howarth, Mr. William J. Thompson, Mr. Eugene Cook, Mr. Edward D. Price, Mr. Eugene C. Carroll, Mr. Rudolph J. Struck, Mrs. C. E. King, Mrs. Thomas E. Montgomery, Miss Lottie Elverson, Mrs. E. B. Alston, Miss Lyde Marsh, Miss M. Miller, Miss King and Miss Law. The performance will be given in the Grand Opera House.

In conclusion, on January 26 the Park Conservatory of Music will give a faculty concert in the Universalist Church, and the artists who will contribute to the program are Mr. Frederic Baumann, piano; Miss Amy Ward Murray, soprano; Mr. William R. Williams, tenor; Mr. Emil Knell, 'cellist; Mr. Otto K. Schill, violin virtuoso, and Mr. John H. B. Conger, accompanist. Quite a galaxy of talent!

MABEL LINDLEY-THOMPSON.

Musical Items.

A Change at the Casino.—Manager Jim Hill, will withdraw the "Fencing Master" from the boards of the Casino after February 18. Internal dissension is the cause of this move. Manager Aronson's plans for the future are as yet in nubibus.

Sousa's Band.—Sousa's new band gave a concert at Music Hall on Monday evening in aid of the St. Mary's Lodging House. Miss Marcella Lindh, Mr. Galassi and Mr. O'Mahony were the soloists.

Wolff and Hollman.—These popular artists will appear Saturday evening, January 28, at Freundschaft Verein, February 1 in Washington. February 2, Mr. Johannes Wolff will play at the Orpheus Society. February 8 and 9, Mr. Hollman appears in Plainfield and at the Rubinstein Club. The first tour will end March 9.

"Faust" in Brooklyn.—The pupils of the opera class of the National Conservatory of Music will give a performance of "Faust" at the Academy of Music, Brooklyn, on Monday evening of next week. The following will be the cast:

Faust.....Mr. Berthold Barron
Valentine.....Mr. Wilfred Watters
Mephistopheles.....Mr. John C. Dempsey
Wagner.....Mr. Thos. M. Hutchinson
Siebel.....Miss Mildred Goldberg
Martha.....Miss Mollie Beck
Marguerite.....Miss Della Berry

Mr. Gustav Henrichs will conduct the performance, the stage management of which will be under the supervision of Mr. Victor Capoul, professor of opera at the National Conservatory.

Callers.—Mrs. Ida Klein, Miss Gussie Cottlow, Mr. Jose Vianna De Motta, the pianist, Mr. Adolf Glose and Mr.

Henry T. Metzger were among the callers at this office last week.

Praise for Martin.—Dr. Carl E. Martin, the well-known basso of this city, sang with great success at the recent performance of "Judas Maccabeus" by the Ottawa Philharmonic. The Ottawa "Journal" makes the following commentary on his work.

It is also easy to write of Dr. Carl Martin, who undertook the bass part. A former success here paved the way for enduring popularity. Two fine airs fell to his lot, namely, the world wide "Arm, arm, ye Brave" and "The Lord worketh wonders." In both he was thoroughly effective, the latter especially being almost a perfect specimen of finished vocalization. Although the airs cannot add anything to his fame, he sang them with the same care as though his reputation had yet to be made, and in the singularly inspiring trio with soprano and alto, "Disdainful of danger," his fine voice told with remarkably grand effect.

NOTICE.

Electrotypes of the pictures of the following named artists will be sent, prepaid, to any address on receipt of four (4) dollars for each.

During a period of thirteen years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

Adelina Patti	Teresina Tua	Pauline Schöller-Haap
Ida Klein	Lucca	Jean de Reszke
Sembrich	Ivan E. Morawski	Marchesi
Christine Nilsson	Leopold Winkler	Laura Schirmer
Scalchi	Costanza Donita	P. S. Gilmore
Gonzalo Nunes	Carl Reinecke	Kathinka Paulsen White
Marie Roze	Heinrich Vogel	Rose Schottensfels
Etelka Gerster	Johann Sebastian Bach	Mrs. Johnstone-Bishop
Nordica	Peter Tschalkowsky	Max Bruch
Josephine Yorke	Jules Perotti	L. G. Gottschalk
W. C. Carl	Adolph M. Foerster	Antoine de Kontski
Emma Thursby	J. H. Hahn	S. B. Mills
Teresa Carreno	Thomas Martin	E. M. Bowman
Minnie Hauk	Clara Poole	Otto Bendix
Materna	Pietro Mascagni	F. W. Sherwood
Albani	Richard Wagner	Florence Drake
Emily Winant	Theodore Thomas	Victor Nessler
Lena Little	Dr. Damrosch	Johanna Cohen
Murio-Celli	Campanini	Charles F. Tretbar
James T. Welch	Jenny Meyer	Jennie Dickerson
Edmond Strauss	Constantin Sternberg	E. A. MacDowell
Elenor W. Everest	Dengremont	Theodore Reichmann
Marie Louise Dotti	Galaani	Max Treuman
Furach-Madi	Hans Balata	C. A. Cappa
John Marquardt	Liberti	Hermann Winkelmann
Zélie de Lussan	Anton Strauss	Donisetti
Anton Mielke	Anton Rubinstein	William W. Gilchrist
Anna Bulkeley-Hills	Del Puente	Ferranti
Charles M. Schmitt	Joseph	Johannes Brahms
Friedrich von Flotow	Julia Rivé-King	Meyerbeer
Franz Lachner	Hope Glenn	Moritz Moszkowski
Louis Lombar	Edmund Blumberg	Anna Louise Tanner
Edmond C. Stanton	Frank Van der Stucken	Filoso Grech
William Courtney	Frederic Grant Gleason	Wilhelm Junc
Josef Staudigl	Ferdinand von Hiller	Fannie Hirsch
E. M. Bowman	Robert Volkmann	Michael Banner
Mrs. Minnie Richards	Julius Riets	Dr. S. N. Penfield
Arthur Friedheim	Max Henrich	F. W. Seiberg
Clarence Eddy	A. L. Guille	Emil Mahr
Mr. & Mrs. C. H. Clarke	Ovide Musin	Otto Sutor
Fannie Bloomfield	Theodore Habelman	Carl Faelten
S. E. Jacobson	Edouard de Reszke	Belle Cole
C. Mortimer Wike	Louise Natali	G. W. Hunt
Emma L. Heckle	Ethel Wakefield	Georges Bizet
Edward Grieg	Carlyle Petersiles	John A. Brockhoven
Adolf Henselt	Carl Retter	Edgar H. Sherwood
Rugen d'Albert	George Gemünder	Grant Brower
Lilli Lehmann	Emil Liebling	F. H. Torrington
Frans Kneisel	Van Zandt	Carrie Hun-King
Leonardo Campanari	W. Edward Heimendahl	Pauline l'Allemant
Blanche Stone Barton	S. G. Pratt	Verdi
Amy Sherwin	Rudolph Aronson	Hummel Monument
Achille Errani	Victor Capoul	Berlioz Monument
Henry Schradieck	Albert M. Ragby	Haydn Monument
John F. Rhodes	W. Waugh Lauder	Johann Sundersen
Wilhelm Gericke	Mrs. W. Waugh Lauder	Johanna Bech
Frank Taft	Mendeissohn	Anton Dvorak
C. M. Von Weber	Hans von Bülow	Saint-Saëns
Edward Fisher	Clara Schumann	Pablo de Sarasate
Charles Rehn	Joachim	Jules Jordan
Harold Randolph	Ravogli Sisters	Albert R. Parsons
Adèle Aus der Obe	Francis List	Mr. & Mrs. G. Hensche
Karl Klindworth	Christine Dossert	Bertha Pierson
Edwin Klahre	Dora Henningsen	Carlos Sobrino
Helen D. Campbell	A. A. Stanley	George M. Nowell
Alfredo Barili	Ernst Catenhusen	William Mason
Wm. R. Chapman	Leopold Hofmann	F. X. Arens
Montegrifo	Emma Eames	Anna Lankow
Mrs. Helen Ames	Emil Sauer	Maud Powell
Eduard Hanslick	Jessie Bartlett Davis	Max Alvary
Oscar Beringer	D. Burmeister-Petersen	Josef Hofmann
Princess Metternich	Willis Nowell	Händel
Edward Dannreuther	August Hyllested	Carlotta F. Pinner
Ch. W. War	Gustav Henrichs	Marianne Brandt
Rafael Diaz-Albertini	Xaver Scharwenka	Henry Duxeni
Otto Roth	Heinrich Roedel	Emma Juch
Anna Carpenter	W. E. Haalam	Fritz Giese
W. L. Blumenschein	Carl E. Martin	Anton Seidl
Richard Arnold	Jennie Dutton	Max Leckner
Josef Rheinberger	Walter J. Hall	Max Spicker
Max Bendix	Conrad Ansong	Judith Graves
Helene von Doenhoff	Carl Baermann	Hermann Ebeling
Adolf Jensen	Emil Steger	Anton Bruckner
Hans Richter	Paul Kalisch	Mary Howe
Margaret Reid	Louis Svecenaki	Attalia Claire
Emil Fischer	Henry Holden Huss	Mr. and Mrs. Lawton
Merrill Hopkinson, M. D.	Neally Stevens	Fritz Kreisler
E. S. Bonelli	Dyas Flanagan	Virginia P. Marwick
Paderewski	Adele Le Claire	Richard Burneister
Stavenhagen	Mr. and Mrs. Carl Hild	W. J. Lavin
Arrigo Bolio	Anthony Stanokowich	Niels W. Gade
Paul von Jankó	Moriz Rosenthal	Hermann Levi
Carl Schroeder	Victor Herbert	Edward Chadfield
John Lund	Martin Roeder	James H. Howe
Edmund C. Stanton	Joachim Raff	George H. Chickering
Heinrich Gudehus	Felix Motil	John C. Fillmore
Charles Huhn	Augusta Ohnström	Helene C. Livingstone
Wm. H. Rieger	Mamie Kunkel	M. J. Niedecki
Rosa Linde	Dr. F. Ziegler	Franz Wilczek
Henry E. Abbey	C. F. Chickering	Alfred Sormann
Maurice Grau	Villiers Stanford	Juan Luria
Eugene Weiner	Louis C. Elson	Carl Busch
Charles Gounod S. C.	Anna Burch	Alwin Schroeder
John Philip Sousa	Mr. and Mrs. Alves	Mr. and Mrs. Nizsch
Adolph Hoppe	Ritter-Gütze	Dora Becker
Anton Rubinstein S. C.	Adele Lewing	Jeanne Franko
Paderewski S. C.	Frederic Shaller Evans	Frank Taft
Richard Wagner S. C.	Hugo Goerlitz	Veleuca Frank
Charles Gounod S. C.	Anton Seidl S. C.	Furciello Busoni S. C.
Hector Berlioz S. C.	Theodore Thomas S. C.	Frida DeGeble-Ashforth
Eugenia Castellano	Franz List S. C.	Theodora Pfafflin S. C.
Henri Marteau	H. Helmholz S. C.	Caroline Ostberg
Giose Family	Joseph Joachim S. C.	Marie Groebl

THE MUSIC TRADE.

This paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.

The Musical Courier.

PUBLISHED EVERY WEDNESDAY

—BY THE—

MUSICAL COURIER COMPANY.

(Incorporated under the Laws of the State of New York.)

19 Union Square W., New York.

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3d Vice President, HARRY O. BROWN.

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LONDON AND PARIS: BRENTANO'S.

EUROPEAN BRANCH OFFICE:

OTTO FLOERSHEIM, 17 Link Str., III R., Berlin, W. Germany.

American News Company, New York, General Distributing Agents.

Western News Company, Chicago, Western Distributing Agents.

Subscription (including postage) invariably in advance

Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

RATES FOR ADVERTISING.

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Three Months.....\$30.00 | Nine Months.....\$60.00
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Special rates for preferred positions.

Advertisements for the current week must be handed in by 5 p. m. on Monday.

All changes in advertisements must reach this office by Friday preceding the issue in which changes are to take effect.

All remittances for subscriptions or advertising must be made by check, draft or money orders, payable to the MUSICAL COURIER COMPANY.

ESTABLISHED JANUARY, 1880.

No. 678.

NEW YORK, WEDNESDAY, JANUARY 25, 1893.

KIMBALL'S GOT IT.

THE retail business of the New York branch of the B. Shoninger Company is expected to exceed in 1893 the record of any one previous year.

THE Board of Lady Managers of the World's Columbian Exposition have commissioned the Mason & Risch Vocalion Company, of Worcester, to build a large vocalion organ for the Woman's Building.

MR. OTTO BOLLMAN, of St. Louis, who was here to attend the annual meeting of the Bollman Brothers Company last Friday, reports a very prosperous year. A dividend was declared.

THOSE who have seen late specimens of Conover grands are getting an idea of Chicago's future as a grand piano producer. There is a dead earnest in the fixed determination of the Conover Piano Company to get these grands out in such quantities as will make some of our esteemed and worthy friends in the piano trade take sarsaparilla, because they will have that tired feeling. The grand piano is coming along with great strides at the Conover factory in Chicago.

THE control of the Chickering piano in the State of Vermont is now vested in McKannon Brothers & Co., of Burlington, with the exception of the four counties in the southern section of the State. The firm is about removing to 65 Church street, a larger and more commodious wareroom.

MR. E. N. KIMBALL, JR., has been elected to the position of secretary of the Hallet & Davis Piano Company, a chance thus being offered him to demonstrate the result of exceptional advantages in training in the piano business. All those who know him are confident that the selection is an excellent one for the company.

STRICH & ZEIDLER have made so great an impression in both Chicago and Philadelphia that these two points alone represent to them an output sufficient to run a good sized factory, while their trade in other sections is growing to an extent that will eventually place them in the rank of the largest producers of pianos of the Strich & Zeidler grade.

MR. GEO. P. BENT, the Chicago piano and organ manufacturer, was here last week on one of his hurried business trips, and proceeded in his usual active way in covering much space in very little time. Mr. Bent is preparing to meet the trade emergencies of 1893 with as salable a variety of pianos and organs as can be found in the market, and dealers handling his line will find him prepared.

THE annual meeting of the Marshall & Wendell Piano Forte Company, of Albany, will take place in the latter part of March, and there is no doubt that the present officers will be re-elected. They are: Jacob H. Teneyck, president; George W. Kirchwey, vice-president; E. M. McKinney, treasurer, and Harvey Wendell, secretary. Mr. Wendell is on the road for the company most of the time.

MR. LOUIS LOWENTHAL, Jr., son of Mr. Lowenthal, proprietor of the Lowendall Star Works, Berlin, Germany, arrived in this country on the Aller last Friday and will remain here six months to take in the world's fair and go West to the Coast. He is one of the advance guard of music visitors to the fair in which his firm will exhibit their violins and basses. Among other novelties they will exhibit a quintet made of Bird's Eye Maple.

IT will be eight months to-morrow that Captain Ruxton took his fatal ride at Clyde Park, and ever since the business and affairs of the house of Chickering & Sons have been guided by Mr. C. H. Foster, who has demonstrated that intelligence and financial training can be applied successfully to the piano business by American business men, even if they do not happen to be allied to the piano tradition. Mr. Foster has systematized the Chickering business; has forced it into new channels; has quickened its life, and under him such elegant pianos are being made as are bound to win the admiration of every musical artist.

THE MUSICAL COURIER has made arrangements to publish over 1,000,000 copies in 1893 and they will average about 60 pages per edition, making 60,000,000 sheets of paper minimum. Our large regular editions, our specials, our inlays and certain proposed editions we are not prepared to speak of to-day, will keep the presses printing this paper in constant use all the time exclusive of Sundays during the whole year. There are 18 writers and members of the editorial and business departments associated with this paper. One in Boston, two in Chicago, two in Berlin, Germany, and 13 in the offices here in New York. There has never been anything like it in the music trade or profession, and there is nothing to compare with it in any other. We mean, of course, independent journalism not controlled by any association, combination or influence outside of its owners.

IMPORTANT.

IT is said on high authority that one of the most famous pianos has been withdrawn from the Chicago Columbian Exposition by its makers, and we would not be surprised to find the example followed by other piano and also by some organ manufacturers.

THE business of Wilcox & White's "Symphony" has developed with such rapidity that an addition to the factory at Meriden is to be constructed at once.

THE Webster piano will henceforth be made in the old Bradbury factory on Raymond and Wiloughby streets, Brooklyn; the Bradbury piano will be made in the new Bradbury factory on Fulton street, Brooklyn, and the Henning piano will be made in the former Webster factory on Avenue D, in this city.

AFTER having paid more than unusual attention to the retail piano and organ trade of Philadelphia during the past six months, and after having observed the effect of certain trade transmutations of recent occurrence, we are disposed to assert that notwithstanding the number of piano and organ establishments in that city there is still an opening for a firm that can apply modern, thoroughgoing, Chicago trade methods to business in that city.

FARIBAULT, Minn., may get its piano factory after all, as the capitalists who have gone into it evidently mean business. Schimmel, who was the regulator at the Century Piano Factory, and who comes from a piano factory in Heilbronn, Germany, and a certain varnish foreman of the name of Nelson, who worked at Norwalk, are the practical piano men at the head of the mechanical section. They have been at work making a sample piano and are ready with scale, patterns, &c.

MR. CHAS. H. MACDONALD, chief of the branch of the Pease Piano Company at Chicago, has become a stockholder in the company and one of the trustees, and has also been elected second vice-president of the company. This makes the relations between the New York and Chicago divisions of the company still closer, and signifies most eloquently how successful the venture has been. The Pease Piano Company found in Mr. MacDonald a most valuable quantity, and he, on the other hand, made the most important step in his life when he took hold of the Pease piano.

THE piano trade in the section of country operated by the N. Stetson & Co. corporation in Philadelphia seems to be of the opinion that the Steinway representation in the respective sub-sections can be secured by dealers only if they agree to take the Bradbury and Webster pianos at the same time. From this it need not be surmised that Brother Smith was asleep when he went into that deal. Lichty, of Reading, lost the Steinway piano because he refused to make such terms. From all we have been able to learn the piano trade of eastern Pennsylvania has been considerably exercised by the suddenness of this new apparition.

Mr. F. G. Smith has a branch Bradbury warehouse at Kansas City, Mo., and through it controls the Steinway piano in a large area of Western Missouri and of Eastern Kansas. Mr. F. G. Smith also disposes of a large number of Webster and Henning pianos in the various warerooms of the M. Steinert & Sons Company, of New England, and he also sells the Webster to Lyon, Potter & Co. and the Bollman Brothers Company. Mr. F. G. Smith in various cities of the country has his Bradbury branch warehouses in close proximity to piano stores where Steinway pianos are sold.

We charge no professional fee to Mr. F. G. Smith for the suggestions contained in this editorial.



CHASE BROS. PIANO CO.,

MANUFACTURERS OF

Grand and Upright Pianos.

MUSKEGON, MICH. GRAND RAPIDS, MICH. CHICAGO, ILL.

NEW ENGLAND PIANOS

LIVE WORKING AGENTS WANTED.
SEND FOR CATALOGUE. MAILED FREE.LARGEST PRODUCING PIANO FACTORIES IN THE WORLD.
MANUFACTURING THE ENTIRE PIANO.

Dealers looking for a first-class Piano that will yield a legitimate profit and give perfect satisfaction will be amply repaid by a careful investigation.

NEW ENGLAND PIANO CO., 32 GEORGE STREET, BOSTON.
Warerooms, 157 Tremont St., Boston—98 Fifth Ave., New York.
262 and 264 Wabash Avenue, CHICAGO, ILL.

STERLING

UPRIGHTS IN LATEST STYLES



AND BEAUTIFUL DESIGNS.

EVERY DEALER SHOULD EXAMINE THESE PIANOS AND GET PRICES.

THE STERLING CO.

FACTORIES AT DERBY, CONN.



HIGH GRADE MEHLIN PIANOS.

Are the most Perfect, Elegant, Durable and Finest
Toned Pianos in the World. Containing more
Valuable Improvements than all others.— MANUFACTURED BY THE —
CENTURY PIANO COMPANY.MINNEAPOLIS FACTORY:
Cor. Main, Bank and Prince Streets.MINNEAPOLIS OFFICES AND WAREHOUSES:
CENTURY HALL, cor. Fourth St. and First Ave. South.NEW YORK FACTORY, WAREHOUSES AND OFFICES:
461, 463, 465, 467 WEST FORTIETH STREET, cor. 10th Avenue.

WEGMAN & CO., Piano Manufacturers.

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin. The greatest invention of the age; any radical changes in the climate, heat or dampness cannot affect the standing in tune of our instruments and therefore we challenge the world that ours will excel any other.

AUBURN, N. Y.

THE VOCALION ORGAN.

The Most Important and Beautiful Invention in the Musical
World of the Nineteenth Century.The Music Trade and Profession are invited to hear and inspect this charming instrument
as now manufactured at WORCESTER, MASS.

FOR CATALOGUES AND PRICES ADDRESS

THE MASON & RISCH VOCALION CO. (Limited),
WORCESTER, MASS.NEW YORK WAREHOUSES: CHICAGO WAREHOUSES:
10 E. 16th St., J. W. CURRIER, Manager. LYON, POTTER & CO., 174 Wabash Ave

ROBT. M. WEBB. CLOTH, FELT AND PUNCHINGS.

PAPER PIANO COVERS—Pat'd March, 1892.

190 Third Avenue, New York. Factory: Brooklyn, L. I.

WOODWARD & BROWN PIANO CO.

BOSTON. MASS.

MANUFACTURES
HIGH
GRADE
PIANOS

ADVERTISING LIES.

IT is so easy and simple to advertise the truth, while such devious methods are necessary to advertise a lie. If a Queen or a Prince or any other person of distinction purchases a piano from you or rents and uses one of your pianos it is the easiest matter in the world to get at the truth and publish it, and the truthful statement is made without hesitation or circumlocution. But when you desire the impression to go out that a Queen or Prince or both have purchased or are using your piano and you know there is no truth to it, that the statement is based upon a series of involved transactions out of which, by the forcing of conjecture and the play of possibilities, you can make it appear that your piano has been used by such persons, then your advertisements will be couched in the dubious language used by the professional liar, or you will use glittering terms without definite meaning—also the resort of the practiced liar.

Suppose you do succeed temporarily in making the impression that you are telling the truth in your advertisements, but that among the persons belonging to your profession or trade you are known to lie most infamously, how long do you think it will take to have your shameless game exposed? Do you think your lie can travel forever, particularly after your own competitors are "on to it"? Suppose you do sell a lot of extra pianos by means of your dirty lie? Do you call those good, remunerative sales? Do you think that pianos sold on the strength of an infamous lie are permanent profit? Yes, certainly you do, because a man who will sell pianos by lying cannot appreciate what a fool he is making of himself. If he could he wouldn't lie, and then he would not be the same man.

Every piano man in this country who respects his trade and his business should make it his conscientious duty to tell the truth about this damnable outrage perpetrated by one man on the piano trade, who is advertising prominently and all over the country a lie, known by him to be a lie. Every honest piano man should denounce this shameless and disgusting humbug, and the Piano Manufacturers' Association of this city should put on its records as soon as possible a resolution to the same effect and then expel the liar.

A VERY IMPORTANT LETTER.

NEW YORK, January 20, 1893.

Editors *The Musical Courier*:

YOUR editorial in the last issue of *THE MUSICAL COURIER* headed "A Jury System," will be apt to bring out many expressions of approval, or otherwise, on the "System." While I do not presume to indorse or condemn it, I do, since the matter has been officially settled, wish to say a few words in regard to the selection and appointment of the jurors. Heretofore, at the Paris Exhibition, the Centennial at Philadelphia and others of less importance, the jurors have been gentlemen who, while they were artists and unimpeachable, were totally ignorant of some of the most vital points that were either rank defects or worthy of notice and praise they did not receive.

It is fair to presume that unless the attention of the appointing power is called to this matter there will be no improvement in the Chicago jury over its predecessors. How many artist pianists can you name that can tell when a string is false or out of unison, or that can prove the one or the other? I know of pianos that have received medals, diplomas and prizes that were so false that if Job had been a tuner he would have preferred his boils to a job of tuning one of them. No living tuner can do a satisfactory job on one of them, and the dead ones' wraiths won't try.

Now here is a defect, and an important one. Why did it not count in the summing up? It was not only not mentioned, but probably not thought of or even known to exist by that jury.

"Quality of tone" is a point that every artist feels perfectly qualified to pass judgment on, yet after all it is entirely a matter of taste. So when three artists of admitted equality of excellence disagree, how is the point proved?

"Staying in tune qualities," "perfection (or otherwise) of scale" and the resultant "falseness" (or otherwise) are entirely beyond "a matter of taste," and can be proved.

Staying in tune qualities are sought after by all manufacturers and claimed by all. Many have no

foundation for this claim, but it proves that the point is necessary. Millions of dollars have been spent in tuning devices, and the manufacturer who perfects, or thinks he does, a new and perfect device spends almost endless cash in advertising the fact. He knows that these qualities are taken into consideration by every purchaser of a piano. And why not? It means dollars and cents to him or her, without counting the trouble and annoyance all around.

These are cold facts and should be fairly and squarely admitted by the gentlemen who appoint the jury. To this end I think one or two practical, experienced and unbiased tuners should be on that jury. Unless this is done points will be given to some pianos that do not deserve them, and withheld from others that do. In my humble opinion one or two tuners should be appointed who should have supervision of the tuning of all pianos exhibited. That is, he or they should keep a record of the number of times each piano is tuned and its condition at the end of, say, each fortnight, testing each one for every good or bad quality known to the tuner.

Of course every exhibitor should be allowed to employ any tuner he pleases (except the two mentioned) and take his own chances of their ability; but to do away with any suspicion of prejudice these jurymen tuners should have no connection with any particular manufacturer. In other words, they should be "independent" tuners, "with malice toward none and charity for all," unbiased and unprejudiced. There are no "points of excellence" that will be more highly prized than those of which the tuner is the most practicable and capable judge, and in spite of a possible disagreement between these tuners and the committee on awards their researches and opinions will be of great value.

OLD TUNER.



THE JOHN CHURCH PROSPECTUS.

IT is the custom when a large syndicate and stock company is organized to issue a notice or prospectus, giving a general idea of the condition of the concern or concerns that are to be embraced in the scheme.

The following is the prospectus issued by the John Church Company, and it discloses that the stock capital or capital stock is not \$5,000,000, as announced and reiterated by the Cincinnati papers, but only \$1,250,000, a basis on which the company should pay a large profit:

THE JOHN CHURCH CO.

ESTABLISHED 1859.

Incorporated under the Laws of the State of Ohio, March 1, 1885.

The John Church Co., having acquired certain properties in Boston and Chicago, and in view of enlarged business, decide to increase the capital stock of the company to \$1,250,000.00, divided into 6,500 shares of common stock of \$100.00 each, and 6,000 shares of preferred stock of \$100.00 each, with equal voting rights.

1,500 shares of the common stock and 1,000 shares of the preferred stock will be treasury stock, and the proceeds derived therefrom, when sold, will be invested only in additional properties in view which promise increased earnings to the Company.

The John Church Co. now own—

The John Church Co., Cincinnati,
The John Church Co., New York,
The Root & Sons Music Co., Chicago,

and holds controlling interest in—

The Everett Piano Co., Boston,
The Royal Mfg. Co., Cincinnati,
The Harvard Piano Co., Cambridgeport.

The John Church Co., Cincinnati, are wholesale and retail dealers in pianos and organs, publishers of sheet music and music books, and importers and dealers in musical merchandise and instruments.

The Royal Mfg. Co., Cincinnati, are makers of guitars, violins, mandolins, banjos, drums, and other small musical instruments.

The Root & Sons Music Co., Chicago, are large dealers in pianos and all music publications.

The John Church Co., New York, distribute to the Eastern wholesale trade The John Church Company's line of publications.

The Harvard Piano Co., Cambridgeport, are makers of the Harvard piano, which has a large general sale.

The Everett Piano Co., Boston, are manufacturers of the Everett piano. This corporation has doubtless the most modern and best equipped factory in the United States, with capacity for 4,000 pianos per annum.

The available net assets of the Company, independent of good-will, exceed \$1,250,000.00, which is represented by 10,000 shares of stock, of the value of \$1,000,000 only.

The preferred stock bears interest at the rate of six per centum (6 per cent.) per annum, which will be cumulative, and payable quarterly, on the first days of February, May, August and November of each year. Interest to commence February 1, 1893.

The net earnings of the Company in the past three years average sufficient to pay six per centum per annum upon the preferred stock, and ten per centum upon the common stock.

A limited amount each of preferred and common stock will be offered to the public at par, commencing Tuesday, January 3, 1893. Payments thereon to be made as follows:

10 per cent. on application,
40 per cent. on allotment,
50 per cent. in thirty days.

Five per centum per annum will be allowed on prepayments.

The heads of the different organizations and departments will be retained, and the business continued under its present management.

The directors of The John Church Co. are—

WM. HOOPER, President,
EDWARD RAWSON, Vice-President,
A. HOWARD HINKLE, Treasurer,
W. N. HOBART,
FRANK A. LEE, General Manager,

who will remain principal stockholders.

The Committee reserves the right to apportion stock pro rata to the amount subscribed.

Applications for stock may be made to directors of the Company, or to

The First National Bank, Cincinnati,
Messrs. Irwin, Ellis & Ballman, Cincinnati,
Messrs. W. E. Hutton & Co., Cincinnati,
Messrs. Geo. Eustis & Co., Cincinnati.

CINCINNATI, DECEMBER 20, 1892.

Application.

THE JOHN CHURCH CO.

To.....
CINCINNATI, O.

I hereby apply for

.....Shares of the Preferred Stock,
.....Shares of the Common Stock,

of THE JOHN CHURCH COMPANY, subject to the terms and conditions of their Prospectus, dated December 20, 1892, and enclose check, \$....., for the first ten (10) per cent.

(Signature).....

Dated..... (Address).....

Colonel Moore writes to *THE MUSICAL COURIER* that there is no truth in the report that claims his retirement from the Everett Piano Company on February 1.

Braumuller.

THE appended letter has been received by the Braumuller Company in reply to their declaration of the space offered them at the Chicago fair, particulars of which have already been published:

WORLD'S COLUMBIAN COMMISSION,
CHICAGO, ILL., January 18, 1893.

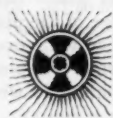
Braumuller Company, 402 West Fourteenth Street, New York City:
GENTLEMEN—Yours of the 9th received. I regret that you have come to the conclusion indicated therein, but will make the proper note thereof on your application. Yours truly,

(Signed) SELIM H. PEABODY,
Chief, Department of Liberal Arts.

The Braumuller Company does not feel particularly distressed over the matter now that their decision has been reached, particularly as the rumors of further withdrawals of prominent concerns are likely to be announced shortly. They will go ahead with additional ambition to increase their trade in all sections of the country by the presentation of an instrument which dealers can buy and sell at a fair price with the assurance that they are giving and receiving full value. There will be some important and widely interesting information concerning the Braumuller piano ready for announcement shortly.

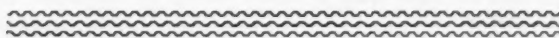
Brown & Simpson Meeting.

THE annual meeting of the Brown & Simpson Company, of Worcester, took place on Tuesday evening, January 18, and an annual dividend of 12 per cent. was declared. This was a repetition of the annual meeting of 1892, when a 12 per cent. annual dividend was also declared. The Brown & Simpson piano has become a factor in the wholesale piano trade of the United States.



A. B. CHASE PIANOS

HAVE NO SUPERIOR.



New York Warerooms, 86 Fifth Avenue.

Factory and Main Office, Norwalk, Ohio.



THE Thomas Music Company, of this city, have ceased to be the representatives of Wegman & Co., the Auburn piano manufacturers.

THE Queen of Italy has just purchased through the London house of Steinway & Sons a Steinway Style B grand piano for the Quirinal Palace at Rome.

ANY piano marked "Columbian," "New York," is a stencil. There is no Columbian piano factory in this city. Take a good look at pianos and beware of stencils.

MR. CHARLES STANLEY, head of the mechanical department of A. Reed & Sons, Chicago, piano manufacturers, is in the city to purchase supplies. The firm will probably get into its new factory by May 1.

THE Weber Piano Company has just declared a semi-annual dividend of 4 per cent., payable March 1. The new Weber grand pianos, nearly ready for the market, will produce a sensation in trade. In fact, the whole Weber business is in great shape.

MR. E. W. FURBUSH, representing the Vose & Sons Piano Company, of Boston, was in the city yesterday en route to the West. It appears that all the young men are going West, but there is no one who has a finer line of dealers to handle than Furbush, and his own line is broad gauge, too.

THE BLASIUS IDEA.

THE Hazelton piano is now the leader with Blasius & Sons, of Philadelphia, who were, of course, compelled to get some first class piano. If, however, the members of that Philadelphia house continue to refer to the Hazelton pianos as they have since these instruments have reached their warerooms they will find not only that Hazelton Brothers will be compelled for their own salvation to withdraw the piano, but that no other first class piano manufacturer will risk his reputation in the hands of Blasius & Sons. Blasius & Sons made application here to four or five other high grade makers and were refused because the suspicion prevails that they want these pianos for sacrificial reasons.

The whole scheme is poor policy for the Blasius house. These people must remember that there are many dealers throughout this country who sell high grade New York pianos and who can be made acceptable agents of the Blasius piano, but who will refuse to touch the latter if they suspect that the Philadelphia house is in the habit of traducing the very pianos which they (the dealers) sell as their leaders, and no inducements offered by the Blasius house could tempt such dealers, even if the freight both ways were paid, and the Blasius pianos put out on consignment for one or two years.

This policy of the Blasius people is a sword that cuts both ways, and is, in fact, more dangerous in the hands of an inexperienced swordsman than an old hand. Old hands at piano manufacturing who have gone through the wholesale experience and the agency battles and the advertising schemes and the territorial controversies, &c., would never endeavor to make any headway on the basis that appears to control and agitate the Blasius people.

They have a big project and a great prospect with their Blasius piano if they make it a good, reliable, durable piano and if they handle it commercially and do not put out their capital in the hands of dealers who will devour about 90 cents of each Blasius dollar. They have an opportunity, they have the plant and they have a certain amount of compressed energy, but they must be careful not to expend it all at one blow.

Getting agencies of high grade New York houses to kill off the reputation of the pianos is a dangerous scheme. One of these days Blasius & Sons may need such a piano (not for the purpose of copying the scale or patterns, &c., but for business), and they will have a still more difficult task to get one than they had this time.

We are rather surprised at Sam Hazelton. He should have left his piano with Williamson. His uncle, had he been alive, would not have made this mistake. He should have taken his pointer from Steinway & Sons who understood the trend of affairs. Mr.

Gildemeester refused last week to put his piano into Blasius' hands as the Steinway successor, for that was naturally the first piano Blasius went for. Mr. Gildemeester is a judge of the piano situation, and as such cannot be induced with even a large cash annual contract to permit his piano to go into any warerooms under conditions which he cannot control.

The best thing Mr. Hazelton can do is to withdraw from the Blasius people, do penance for his error and promise never to do so again. He is not aiding Lyon & Healy in Chicago any by putting his piano with Blasius at Philadelphia. The Blasius people today claim that their piano is better than the Knabe, but they do not handle the Knabe, they handle the Hazelton, and will use it not only to sell the Blasius ahead of it, but kill Knabe sales with it even if they sell neither Blasius nor Hazelton.

THE STECK.

THE artificers of the famous Steck pianos are tone makers—not mere piano makers." This quotation was taken from the Philadelphia "Times" of January 20, and implies so much that it is worthy of comment.

To take the different parts of a piano and by joining them together after certain prescribed rules and form produce a something that is known as a piano is for a mechanic skilled in such work not a difficult operation, and that same production will be beautiful to look upon, as representing a skillfully fashioned and handsomely finished article of furniture, and it will have a commercial value. But take that same creation and strike down upon the keys and how many of them will have a quality of tone that makes them musically valuable as well?

It requires something more than a mechanic to produce that ideal tone, sonorous, musical and refined, with which an artist is in sympathy, which harmonizes with the musical sentiment that pervades his entire system. It requires a tone maker, one who knows what is desired and who realizes when that result has been reached.

In conversation with Mr. Lavin Blasius, of Philadelphia, the practical mechanic of the Blasius Piano Manufacturing Company, and one who for the past few years has been a very close student of piano construction, having had under his hand every American piano of note, he remarked that the Steck was one of the most conscientiously and expensively made instruments of the present day, and of a superior quality of tone.

This remark was not called out from a point of comparison between instruments, but in demonstration of the fact that it takes not only time and money but scientific knowledge and long experience to produce a thoroughly durable and superior article, and that the same could be found among the American makes.

There are some features connected with the Steck piano which have become recognized as being of importance and which belong distinctively to that instrument. We have reference now to the patent self supporting independent iron frame. This has been described so many times that every dealer in the country is familiar with it and its relation to the tone and durability of the Steck pianos. One manufacturer remarked that it was the only frame and sounding board separated from the case in use that had proved practical and of value of the many that had been introduced.

The Steck is of course a high priced instrument, but the additional price over a medium or low grade is but an investment for a purchaser which pays an enormous interest in the superior qualities distinguished in every part of the instrument.

It will be most appropriate in closing this article to mention Capt. Fredrick Deitz, the superintendent of the Steck factory, who, in company with George Steck, was an apprentice in one of the largest piano factories of Germany, and is to-day one of the few thoroughly practical piano makers in New York city.

Mr. Dietz has been the superintendent here for nearly 30 years, and it is to his indefatigable watchfulness and care that all instruments leave the factory perfect in every detail that go to make up a first-class instrument.

All of the dealers who are handling the Steck pianos unite in the verdict that they experience no trouble with them after they are sold. Their durability has in fact become proverbial.

A. B. CHASE.

"The Wonderful."

THE claims made in the advertisement on another page that the A. B. Chase piano has no superiors is a statement that is daily gaining credence in all parts of the United States.

That the A. B. Chase piano is a wonderful instrument is being proclaimed by standard houses all over the country, houses that have been in the piano business long enough to know whereof they speak, and that it has no superior is an idea that is growing in the minds of the public and musicians, an idea carefully nurtured by the A. B. Chase Company by judicious advertising and by turning out pianos that they are sure will justify their claim.

THE business of the Keller Brothers & Blight Company has grown to such dimensions that a farther addition to their already extensive plant is in contemplation. It is one of the best paying concerns in the whole State of Connecticut.

THE STEINWAY CASE.

The Latest Move.

SUPREME COURT.

STEINWAY
VS.
STEINWAY.

GEORGE L. INGRAHAM, Judge.

I do not think that this is a case in which the plaintiff should be compelled to reply to the new matter set up in the answer by way of avoidance. The answer is extremely long and alleges a vast number of facts, of many of which the plaintiff can have no knowledge. An admission by the plaintiff of the truth of those allegations of which he may be presumed to have knowledge would not necessarily determine the action. The object of the provision of the Code under which a plaintiff may be compelled to reply is where one definite act is alleged as a defence by way of avoidance of which the plaintiff is presumed to have knowledge, and where an admission of that fact would determine the action or a cause of action alleged in the complaint, that the plaintiff should be compelled to say whether or not that fact is true, so that the parties may avoid the necessity of a trial when a fact exists that would in effect determine the cause of action. The principal objects of the allegations in the answer would appear to be to stop plaintiff from questioning the acts of the defendants, alleging that they were done with his knowledge and approval, and I cannot see that it would aid in the disposal of this case to compel the plaintiff to now state in a pleading which of the facts alleged in the answer he has knowledge. Motion denied, with \$10 costs to abide the event.

An Office Change.

BEHR BROTHERS & CO.,
GRAND AND UPRIGHT PIANOS,
NEW YORK, January 18, 1893.

DEAR SIR—We beg to inform you that we have removed our offices from No. 81 Fifth avenue to our factory, 292 to 298 Eleventh avenue, corner West Twenty-ninth street, and would request you to kindly direct all letters and telegrams to the latter address.

Our retail warerooms will continue to be at 81 Fifth avenue. Yours truly, BEHR BROTHERS & CO.

A Quartet of String Instruments.

UPON a recent visit to the atelier of Louis Otto, of Düsseldorf, the well-known violin maker, there was seen a quartet of string instruments specially made for the Chicago world's exhibition.

The quartet consists of two violins, one viola and one cello, and displays not only exquisite and fine workmanship, but a noble and very sympathetic tone.

Mr. Otto is a son of Carl Otto and grandson of Jacob August Otto, born at Gotha in 1762, a well-known family of makers who have been known in the musical world for over a century and are spoken of in Hart's book on the violin. Mr. Louis Otto seems to have inherited the talent of his ancestors, having received in 1880 a medal of distinction at Düsseldorf and also the same from the world's exhibition at Melbourne, 1888.

The instruments sent to Chicago will no doubt attract much attention.

A Coast Combination.

THE Waldteufel music store, which has long been known in San Francisco as the place to obtain things which can't be found anywhere else, is about to move into the magnificent "History Building," a few doors east on Market street, where, in conjunction with F. W. Spencer & Co.'s larger piano business, a music emporium is likely to be established which will be hard to beat.

Spencer has a large stock of pianos and no music. Waldteufel has the music but no pianos, hence the good sense of this combination of interests.

It will now be a pleasure to see the smiling Mr. De Motte, Waldteufel's prime minister, dispense his musical hospitalities in more elegant and appropriate quarters.

H. M. Brainard Company's Meeting.

AT the annual stockholders' meeting of the H. M. Brainard Company, held in Cleveland Monday evening, January 16, 1893, the following officers were elected for the ensuing year:

H. M. Brainard, president,
F. M. Abbott, vice-president,
F. H. Putnam, secretary and treasurer.

A full representation of stockholders was present, and the company's affairs found in a very satisfactory condition, the sales for 1892 showing a marked increase over 1891, with a very encouraging outlook for the coming year.

To Music Dealers.

The "Miniature Song Book" was issued as an advertisement of our business with a view of presenting one copy to actual publishers. The nominal price of 5 cents was placed upon it to prevent the general public and others from asking for copies, the cost of production being in inverse ratio to the size of the book.

A few copies exposed in a music store window developed the fact that the public preferred the books to their 5 cent pieces, a large number finding an immediate sale. In order to meet the demand and give the music dealers a margin, we have decided to furnish them at the following low rates—postpaid:

10 copies.....	\$0.35
25 ".....	.80
50 ".....	1.50
100 ".....	2.50

Cash must accompany all orders.

F. H. GILSON COMPANY,
54 to 60 Stanhope street, Boston.

[The Miniature Song Book is, we believe, the smallest book ever printed. It is undoubtedly the smallest Music Book.—Eds. MUSICAL COURIER.]

The Lester Piano.

WHEN a few years ago F. A. North & Co. were interested in the sheet music business in Philadelphia, they numbered among their patrons many of the prominent musicians of that city. They were not only patrons, but, as has been proven, were staunch friends to the house.

F. A. North & Co. became associated with others in the manufacture of pianos later, the Lester Piano.

Feeling, unless their name was associated with an instrument which was constructed to reflect credit upon them as makers, and which they could offer to their friends with the assurance that they would prove satisfactory, that the

prestige which years of honorable business methods had given them would be lost, they were most careful to produce a piano which in all particulars seemed to them perfectly safe to recommend, and so far they have neither suffered disappointment themselves, nor have they received the slightest intimation that their instruments were other than represented, well made, handsome, and of excellent tone.

The list of names of notable musicians who have purchased and are now using the Lester Piano will be found on the full page advertisement in this number, and it would seem that no better assurance could be offered than that these people were friends of the piano and willingly testified in their favor.

Trade in Philadelphia.**The Arrest of a Swindler.**

Joseph S. Springer, alias Kelly, Daly, and Aldun, was placed under arrest last week on an application by George E. Dearborn & Co. for the alleged stealing of a piano.

To go back a few months in the history of this swindler: About February 22 last a party calling himself Kelly purchased from Sanders & Stayman, of Baltimore, a Fischer piano on instalment, making a first payment.

No further payments were made and both man and piano disappeared from Baltimore without leaving a trace as to where either could be found.

Some few months ago Jo. Allen, of Dearborn & Co's., rented a Cable & Son piano to a party giving the name Joseph S. Springer. The first quarter's rent being paid the piano was delivered to 717 Filbert street. As in the case of Sanders & Stayman, man and piano disappeared.

In the Sunday's paper of January 15 Mr. Allen noticed an advertisement, "Wanted to trade a piano for a horse," signed Webster, with address 1605 Filbert street.

Something prompted him to investigate this advertisement, and he sent a party from the store to the address given, who found a Fischer piano, and also recognized the man in charge as the one who had rented the Cable & Son piano some months previous.

Mr. Allen took steps at once to have the man arrested, and he confessed to having bought the Fischer piano from Sanders & Stayman, and also confessed that the Cable & Son piano, rented from George Dearborn & Co, was in Washington.

Sanders & Stayman replevined their piano, but would not prosecute the party.

Dearborn & Co. had him locked up in Moyamensing jail, where he now is.

Mr. Springer's swindling operations have been over an extended territory, taking in New York, Philadelphia, Baltimore and Washington; and a large number of letters from different parties in these cities, and which were found in his possession, gives evidence that he was doing a thriving business.

No doubt many dealers, who are looking for stray pianos, may be able to locate them when at the trial further disclosures are made.

About Town.

In commenting on the different warerooms and their beauties in last week's COURIER it was mentioned that the movement to improve the interior in the shape of decoration, &c., had its inception with W. F. Boothe, at 1414 Chestnut street. We take much pleasure in modifying this statement and placing the credit to a very great ex-

tent with B. F. Owens, who when connected with the firm of Owens & Simpson, at 1428 Chestnut street, departed from the recognized custom which had been invariably observed along the row, and furnished their warerooms in sumptuous shape. Upon the dissolution of that firm Mr. Owens went with Mr. Boothe, and it was at his suggestion and taste and individual exertions that the Boothe warerooms were appointed so elegantly.

Club.

JANUARY 16, 1893.

The Goose Club will hold its annual meeting, January 21, 1893, 7 o'clock P. M., at 1508 Chestnut st. We would be pleased to have you with us on the occasion. Our accommodation to entertain being limited, you would confer a favor by kindly notifying the secretary if you will be with us.

Yours truly, J. F. ALLEN, Secretary.

Please present card at door.

The Goose Club is made up of employees of George E. Dearborn & Co., and once each year they assemble at the warerooms and have a sort of jollification.

Jo Allen is the prime mover, and everything goes with a hum.

Visitors.

A select coterie of out of town members in the trade, made up of Steve J. Owens, Lancaster; W. P. Van Wickle, Washington, D. C., and Freeborn G. Smith, Jr., of New York city, were calling upon the Chestnut street trade on Friday morning.

They were treated to a unique musical entertainment in the warerooms of C. J. Heppie & Sons, which was heartily enjoyed.

Mr. Pool, of Boston, representing the Briggs piano; Major Howes, of the Hallet & Davis Company, and Mr. Wm. H. Case, of South Acton, representing A. Merriam & Co., piano stools, were in the city.

Changes at Chickering's.

A series of important changes has just been effected with the personnel of the New York Chickering house. The resignations have been accepted of Messrs. E. H. Collet, O. W. Bacon, E. H. McEwen and Wm. Kemmer, the last-named gentleman having been chief tuner for the past 14 years.

As stated in last week's MUSICAL COURIER, Mr. Alfred J. Holden is now with Chickering & Sons here and they have also engaged J. Burns Brown and C. F. King, the latter gentleman being known as a former attaché of the Weber house.

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THE LOWENDALL STAR WORKS AT THE COLUMBIAN EXHIBITION.

BERLIN, S. O., Germany,
No. 121 Reichenberger Strasse,

Begin to inform the Trade that they will exhibit their
WORLD RENOWNED

Violins and Bows.

Mr. Louis Lowendall, Jr., will shortly make a journey through the United States with a full collection of *Violins, Bows* and other Instruments, and will represent the firm at the opening of the exhibition.

MAX COTTSCALK & CO., Successors to WEILE & CO.,

BERLIN S. (GERMANY).

PRINZENSTR. 31.



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FACTORY OF

BLACK PIANO ORNAMENTS.

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ILLUSTRATED CATALOGUE FREE ON APPLICATION.

N. STETSON & CO.

Formal Opening.

PADEREWSKI THE CHIEF GUEST.

THE great details necessarily connected with the establishment of an important piano warehouse in any of the larger cities compelled the N. Stetson & Co. corporation, recently incorporated for the purpose of conducting a piano and organ business in Philadelphia, to defer the formal opening of the establishment until last Thursday afternoon.

Full description of the various particulars of the opening will be found in this article, but the chief distinction of the occasion was the presence of the great Paderewski, who held a reception in the warerooms and naturally became the observed of all observers.

In this connection we may be permitted to state that no recent event in the piano trade has precipitated so much discussion throughout the trade as the organization of the company known as N. Stetson & Co., and yet a little closer study will demonstrate that the move was merely one of the progressive acts in the rapidly changing condition of the piano trade generally all over the country.

The Steinway piano had for many years been represented by an honorable firm in Philadelphia, which went into piano manufacturing itself as soon as its junior members had reached maturity. Although the instruments they made were in some respects imitations of certain mechanical features of the Steinway, they were not made to compete with the Steinway piano, either in quality or in price, and yet as the house was making pianos and putting its name upon them it could not avoid pushing them.

In order not to interfere with the development of this manufacturing scheme, certain members of the house of Steinway decided to establish a Philadelphia wareroom for the sale of the Steinway piano in that city and section, and give to the Steinway piano its proper position and prestige, unhampered by private ambitions, such as are natural with a piano dealer who is also a piano manufacturer.

The corporation of N. Stetson & Co. organized and opened its large place of business at 1418 Chestnut street, Philadelphia, on January 1. As has already been stated in these columns, the firm will control for the Eastern half of Pennsylvania, for Southern New Jersey and Delaware, the Steinway, Bradbury and Webster pianos, and it was to emphasize all this that the opening took place last Thursday.

The Opening.

The pedestrians on Chestnut street Thursday afternoon about 2 o'clock observed that a canvas covering was being placed from the curbing to the door leading into No. 1418, which would denote that a gathering of some nature was to take place.

A few days previous invitations had been extended to Philadelphia's prominent musicians, in society and professional life, to meet in the new warerooms of the N. Stetson & Co. corporation and have the pleasure of an introduction to Mr. Paderewski, in whose honor a reception was to be given, and also to enjoy the hospitality of the new firm in what they were pleased to distinguish as their formal opening.

The appearance of the wareroom, looking from the outside through the window, was exceedingly attractive, and claimed the attention of the passersby to such an extent that the walk was made almost impassable by the crowds which were continually collecting. The view of the interior was certainly a notable one for a piano wareroom.

For some days Mr. J. B. Woodford, the Philadelphia manager, and Mr. E. Urchs, from Steinway Hall, New York, were actively employed in perfecting the arrangements, and the task was, under the circumstances, particularly laborious, owing to the unfinished details always lacking in a new room, but the gentlemen succeeded admirably, and their efforts were heartily appreciated by the members of the concern and all present.

In the columns of THE MUSICAL COURIER reference has been made to the beauties of the N. Stetson &

Co. warerooms, and this would seem a fitting occasion to describe it more fully and also as it appeared on the afternoon of the opening reception.

The store is 235 feet long, divided by arches into four compartments. The walls are delicately tinted and the woodwork is finished in white enamel.

The offices are located against the western wall and are finished in brass grill work.

About the side walls are displayed life size busts of Beethoven, Schubert, Haydn, Mozart, Gluck, Händel, Chopin, Mendelssohn, Schumann and Weber, with the addition of many valuable paintings. On the four arches—the one over the front window and the three separating the rooms—a line of small electric lights is placed, which not only furnish light, but as well add a brilliant effect to the surroundings.

The floors are of polished wood, with rugs, and the other furnishings are correspondingly rich and handsome.

The beauties of the room were enhanced on the occasion of the reception by the floral decorations, consisting of palms, laurels and smilax. In the corners, placed behind the open pianos, were large oriental trees; about the chandeliers and upon the walls hung graceful festoons of ivy intertwined with roses and cut flowers.

To provide a dressing room for the ladies the grill work about the offices was hung with silk and trimmed with smilax.

Now, imagine some fifty or more magnificent concert, parlor and small grands and uprights, finished in the handsomest woods that could be obtained, placed artistically in groups about the room and some idea of the magnificent effect, taken as a whole, this parlor wareroom presented.

The reception was announced to take place from 5 to 7. This time was selected to follow immediately the Paderewski recital at the Academy of Music.

At about the hour named the invited guests began to assemble and were admitted by ticket only.

The reception committee, consisting of Mrs. E. Aline Osgood Dexter, Miss Harris, Paul Henkel, Michael Cross, Richard Zecher and Chas. H. Jarvis, all of Philadelphia, who, with Messrs. Woodford and Urchs, attachés of the house, made welcome all comers, who were first shown the beauties of the wareroom and then made comfortable with seats, to await the arrival of the distinguished guest of the evening, Paderewski.

That gentleman made his appearance about 6 o'clock and was conducted by members of the committee to a position immediately beneath a large and beautiful palm, where he received in a most informal manner the guests as they were presented by Mrs. Dexter and Miss Harris. He was evidently much pleased with the cordial welcome, and shook hands and laughed, and accepted the compliments that were showered upon him by many present who had listened to his playing in the afternoon with a modest air and often bright repartee.

Mr. N. Stetson, Gen. Stewart L. Woodford, F. G. Smith, F. G. Smith, Jr., Chas. F. Tretbar, Louis Von Bernuth and Mr. Hempstead came from New York in a special car attached to the 10:10 express on the Pennsylvania road and were all present. The following invited guests from out of town were also present: Chas. E. Knauss, Easton; W. P. Van Winkle, Washington, D. C.; E. A. Berg, Reading; Steve J. Owens and Mrs. Owens, Lancaster.

Among Philadelphia's most prominent musicians who availed themselves of the opportunity to meet in a social manner this eminent musician were:

Dr. and Mrs. Keiffer,	Mr. and Mrs. Murray,
Mr. and Mrs. E. Behrens,	Wm. D' Olier and ladies,
Mr. and Mrs. Geo. O. Smith,	The Misses Mawson,
Miss Cook,	Mrs. E. B. Davis,
Miss Janin,	Richard Zeckwer,
Morritz Leefson,	Mark S. Hassler,
Herrman Mohr,	Fredk. Maxon,
Fredk. Peaks,	Theo. Pressor,
Wm. Wolsieffer,	Chas. F. Blandner,
Mr. Schirmer,	Chas. H. Jarvis,
Karl De'Bubna,	Louis Koch,
Dr. Hugh A. Clark,	Chas. F. Haseltine,
Charles Fischer,	Geo. R. Fleming,
Michael Cross,	Aaron Hamburger,
T. Von Westernhagen,	A. W. Borst,
Philip Dalmas,	Stanley Addicks,
Paul Henkel,	Mr. Zabanaky,
Massah H. Warner,	M. Knabe,
Wm. Hobbe,	Alexander Bachman,
	and Anthony Stankowitch.

There were many other ladies and gentlemen

present to fully the number of a hundred and fifty or more.

After all had been presented to Mr. Paderewski the doors leading to the rear room were opened and the guests invited to partake of a collation which had been furnished from the Colonnade Hotel.

One long table overflowed with the choicest edibles—oysters, terrapin stew, salads and confections. A novel feature of the table decorations consisted in blocks of ice shaped to resemble square and grand pianos which contained the oysters. Champagne, claret punch, lemonade and coffee constituted the liquid portion of the refreshments.

As the train leaving at 7:13 was to carry the special car of the New York guests and Paderewski back to this city, but a limited time was given them in the supper room, but after their departure those who remained in town availed themselves of the opportunity of a more leisurely enjoyment of the good things offered.

GILDEMEESTER & KROEGER.

Mechanical and Mercantile Skill.

THERE is always room on the top for those who know how to reach it and who persist in aiming for nothing less. It all depends upon one's theory or conception of the prevailing condition and the recognition of facts instead of the pursuit of indefinite theories and questionable problems. The Kroeger piano was a high grade musical product before Mr. Gildemeester became the leading factor of the business; its foundation was laid on the best acoustic sub-soil, so to speak, and its principles of construction were the recognized theorems of the piano artisan. The piano had attained a high degree of success in the musical and trade circles of the country, but it needed healthy mercantile tissue to strengthen it and give it the power to meet the overwhelming force of cumulative competition, and this it secured when Mr. Gildemeester accepted the place at the helm and took command of the financial and mercantile departments—those vital forces so essential to the success of all modern institutions.

It is not a matter of history thus far, for although the Gildemeester & Kroeger piano is of age, the firm itself is still in its minority, for Mr. Gildemeester has had charge of the firm only about 16 months. But in these 16 months he has done Herculean work and placed the piano in the immediate front ranks of the first class. He has within this short period effected results which many others acquainted with the trade would have feared to predict and most of them hesitated to attempt. He has absolutely forced general recognition all along the line and has steadily refused some of the most tempting offers and combination propositions because they did not include those conditions under which he insists the Gildemeester & Kroeger piano must be handled and sold.

It is only of recent date that Mr. Gildemeester declined a business offer involving an annual contract for a large number of pianos, to be taken by a famous cash house, simply because a small detail could not be agreed upon, but Mr. Gildemeester would not sacrifice position or prominence for the sake of a transient advantage, and this detail made that particular point somewhat dubious. This is an example of the care he is exercising in the placing of his piano. Financial gain or temporary advantage are not considered by him in his contemplation of the future of the Gildemeester & Kroeger piano, and a principle of this kind constitutes the greatest strength and influence which the agents of the piano, selling it throughout the country, can have as a guarantee of its quality and position.

In short this is Mr. Gildemeester's idea of protection. An agent of the piano, convinced of its pre-eminence and selling it as his leader need not fear that, for some temporary advantage, Mr. Gildemeester will permit the piano to be placed in a position of inferiority. It will always, under his guidance, retain the place it has gained by virtue of its artistic worth and its musical influence, and those dealers who know that in their territory there is still an opportunity to secure the representation of the Gildemeester & Kroeger piano should not hesitate, but make every effort to gain Mr. Gildemeester's good will.

PATENTS RECENTLY GRANTED.

Transposing keyboard.....	B. French, Sioux City, Neb., No. 490,194
Musical instrument reed tube.....	H. Janes, Waterbury, Conn. No. 490,115
Combined bridge and tail-piece for musical instruments.....	Owen & C. L. Eggert, Jr., Joplin, Mo., No. 490,213



"The Peerless
Instruments of the
Century."



GILDEMEESTER & KROEGER.

MR. GILDEMEESTER

Was for Many Years the
Managing Partner of
Messrs. Chickering & Sons.



MR. KROEGER

Was for Twenty Years
the Factory Superintendent of
Messrs. Steinway & Sons.

GILDEMEESTER & KROEGER.
PIANOS.

Factories and Offices:

Second Avenue and 21st Street,
NEW YORK.



NEWSPAPER POSSIBILITIES.

HORACE GREELEY was a newspaper man, and it is reported that he appeared to condescend to do so when he permitted his name to be used as a Presidential candidate. Like other newspaper men, he did not limit the functions of his professional attainments to the work of his business office. Prior to his day professional men of all kinds entered, in addition to their professional work, upon other fields of activity, and at this time there is virtually no limit to the scope of a lawyer's or a newspaper man's possibilities in active political, commercial, industrial or financial life. Even physicians, whose calling is chiefly limited to the private affairs of man, find themselves thrown into active channels of life, called thither by their contact with the thought and action of their environment.

For an active newspaper man there is no limit of opportunities outside of his special and professional work. But these opportunities arise from the very nature of his occupation. An active and intelligent music trade newspaper man or editor is, by virtue of his position, enabled to gather from the multitudinous information constantly encircling him a mass of particulars that can be made immensely valuable to those who can succeed in turning it to practical use. The question that arises then is this: Is it not the duty of a man thus fortuitously placed to make the best possible use of his opportunities, with a due regard of justice and equity to all concerned? Is there any profession in which a man is expected to dispense his valuable information without the anticipation of pecuniary emolument? Would any professional man gratuitously dispose of his professional knowledge for the good of individuals generally, and, if so, would he not be apt to do more harm than good?

Suppose the enormous mass of information and the contents and extracts of the record collected for over 13 years in this record building institution and not adapted for publication were indiscriminately diffused among those who come in contact with the editors of this paper, would not such a course be of vast injury to the whole music trade? Certainly. On the other hand, if judiciously disposed of and carefully treated as applying to the pertinent individual instance or contingency, would it not be apt to become extremely serviceable to hundreds of firms and thousands of individuals? Certainly. Then why should we be expected to overstep professional ethics and give things away which, as valuable points, should be paid for? For those who expect us to give them away for nothing we desire to state that they will be disappointed. We point to the example of the late Horace Greeley, who did not refuse to run for the Presidency while he was running a newspaper.

During many years the editors of this paper have been instrumental in bringing about and promoting arrangements between houses and individuals engaged in the music trade which, in the great majority of cases, have proved successful and beneficial to all parties concerned. Only yesterday a prominent Western man called upon us to ascertain where he could find a piano of a certain grade which he needed at once and which he would agree to purchase by the carload. Was it our duty to tell him we knew nothing about it, or was it proper for us to debate with him the various pianos of the grade he wanted and aid him in his project? In case of success was it proper that, should we make a claim, this claim for professional service should not be considered valid? Is valuable advice expected for nothing? Does anyone ever get it for nothing except as a personal favor which he is expected to return? Is business not business? Is a business man supposed to deliver something for nothing? Would such a man be considered a business man?

Suppose an honest, a capable young man who knows how to sell pianos is out of place and desires one and cannot secure one, and finally calls at this office and through the intercession of the editors of this paper finds a place and secures an income and makes himself valuable to his employees and himself, is he expected to discharge his debt by saying "Thank you"? Is the cumulative knowledge of the special points involved to be given gratis or withheld because it cannot be made remunerative? Suppose, in an instance such as above, the editors would have dismissed the matter and the young man would not have found the place and the firm not have found the young man, would matters have been mended? Would such a condition not have been deplorable as compared with the other? And are promoters of

such benefits expected to be philanthropists because they happen to be newspaper men? Rot and nonsense! The music trade could have no use for such men and, as is shown by the well-known facts, has no use for such newspaper men.

There should be no doubts about these points, and among intelligent men who are honest there are none. Of course there are many instances when information given and services rendered are matters coming under the head of personal favors, and when they come under that heading it is always so understood by men of affairs. Frequently these personal favors are also reciprocal ones, as, for instance, when a firm has made a special effort to throw business of others with which it comes into contact into this newspaper, and in return finds a new agency or effects a combination through the editors of this paper, as has happened on several occasions of late. Such reciprocal instances are more frequent than formerly, due naturally to the great expansion of the business and influence of the paper and the general extension of the personal acquaintance and knowledge of affairs of the editors. These things grow as the institution itself grows.

In addition to all this a paper like this, conducted on a well defined, thorough and systematic theory, is a great apparatus for the collection into one receptacle of all the substantial items of news and facts transpiring in the trade. A system of correspondence; constant travel and intercourse resulting in mutual visits; interchange of information and opinion; consultation and discussions; contact with local press agencies and the regular accumulation of news, give this paper facilities for gathering better and more valuable information regarding any firm in the trade than is furnished by Dun's or Bradstreet's, whose reports are generalities, and could be made much more useful by supplementing them with the reports gathered through our peculiar facilities.

How much does Dun's Bureau or Bradstreet's Agency charge for imparting information? Nothing? Is that so? And in Bradstreet's case, the concern is also a newspaper publisher, charging good, stiff rates for advertising.

We are rather vividly reminded of all this by recent occurrences which demonstrate that there are many reasons why certain men in the piano and organ and music trade fail to attain any particular pre-eminence, or if attained, fail to retain it. Not only do they not understand human nature, but they are defective in business practice and do not comprehend the living situation. Their methods are not in touch with the times. They believe that a newspaper man has no other function than the immediate work associated with his pursuit, and that if he promotes an enterprise, disposes of a rotten branch house or secures for a concern an important agency he is to be dismissed with a pleasant nod or an order for a couple of hundred copies of his paper containing, without charge, a pleasant notice of the important change that has been effected. He is expected to go to work immediately and repeat the operation, think it out, initiate the movement, consume his time, spend his money in telegrams and travel and bring about another combination which disposes of another rotten branch, and again puts a piano or an organ, or whatever it may be, in a paying position, and be happy for nothing, because the concerns interested are also happy.

Because he happens to be a newspaper man to whom these matters drift by the nature of events, superinduced probably by a study of the condition and an intelligent and analytical method of deduction, we say, because he happens to be a newspaper man, he is supposed to submit to an imposition by the refusal of the beneficiaries to acknowledge his services substantially. Probably he will not submit.

Newspaper men who have been successful in building up valuable plants in the journalistic field are not very apt to be classified among either nondescripts in general or fools in particular. There is a general acknowledgment that they are not devoid of those characteristics that are usually associated with success in life, and they are, in many cases, as well equipped with the mental machinery as the average business man.

To attempt to utilize them as mere puppets or as marionettes may be a very unprofitable speculation. If a newspaper man associated with a journal of force and prominence is sufficiently valuable for use in a negotiation that proves successful, policy alone, if not honesty or honor, should dictate that he may again become serviceable in another transaction. Policy,

if not honesty or honor, might also suggest that if he has been made useful for business ends he can be made useful for the business schemes of one's competitors, and policy, if not honesty or honor, might suggest that he may not die immediately after he has been used and abused. Some newspaper men are still superior risks for life insurance companies and they are very apt to pay their premiums for some time to come.

Honesty and honor, however, free from political influence or the influence of policy, should be sufficiently powerful as motives to recognize valuable work of a newspaper man outside of his editing functions. If he proposes, or successfully engineers a scheme, he is supposed to be benefited by it. If he has no agreement to that effect, drawn up by a notary, that should be no reason for swindling him; for it amounts to a swindle to give to a business man in the 19th century an impression that his services will be rewarded and then because he happens to be a newspaper man discard the payment of the fee because no written agreement existed. From the very nature of such transactions written agreements need not be made. They are based upon the honor of gentlemen, and on that basis writing is superfluous.

The real functions of a successful newspaper man in these active and restless days are necessarily paramount to anything he may do directly in his profession. To interest him, to enjoy his confidences, properly to utilize his knowledge and experiences, to study his methods, to take advantage of his facilities—all this indicates a wise business man. To abuse these things is evidence of a microscopic mental equipment.

OH, PSHAW!

WHAT'S the use discussing the piano situation with people who are not posted and to whom most of your talk sounds like parables? When you tell them that facts are facts, and that facts in certain cases—piano cases—prove that ancient methods must be absolved if the piano business is to be conducted with success, they merely look at you with blank expression and seem astonished, especially when you rain the facts upon them. Oh, Shaw!

That reminds us, by the way, of the Shaw piano, which is one of the facts that speaks in no uncertain tones to old dried up concerns that are still working on scales made before Perry won the victory on Lake Erie. When we tell people who do not seem to appreciate the fact that progress has been made in the piano business, that the Shaw Piano Company will make more than 1,000 high grade pianos this year, they seem stunned, but that is a truism, and it will be proved by next Christmas.

THERE are some students of trade movements among the members of the trade as contradistinguished from those who take a mere glance at trade affairs and then resume their automatic habits of thought. We include Strauch Brothers, the action manufacturers, among the former, and for the best of reasons. They have demonstrated that they have made a deep study of the piano situation, and to some extent they have anticipated important movements, such, for instance, as the development of the grand piano. Their studies in the manufacture of the grand action have given them such a thorough insight into its possibilities that they are now prepared, with the most exact and scientific machinery and appliances, to produce grand actions in quantities of such grade and accuracy of detail as to gratify the most exacting ideas of touch and repeat. In the rapid growth of the grand piano Messrs. Strauch Brothers and their grand action are most intimately associated and the two will be closely allied during the coming years.

IF the consent of George E. Dearborn could have been secured last week, the Hallet & Davis piano would have gone into the N. Stetson & Co. house of Philadelphia, but Mr. Dearborn would not surrender his lease of 1416 Chestnut street (which was to have been included in the deal) without a bonus, and the negotiations fell through. Mr. Dearborn, as a partner of B. F. Owen & Co., has part control of the lease. However, a change of some kind is imminent in connection with these negotiations, all of which indicates that the line of pianos of the N. Stetson & Co. firm is not yet considered complete.

THE UNIVERSAL VERDICT:

Absolutely the Most Perfect Pianos in the World.

Their
phenomenal
popularity
proves
the
above
assertion.



The
continued
expressions
of
satisfaction
emanating
from
the Trade
accord
with the
above verdict.

• THE IDEAL AMERICAN PIANO •

IN

Tone Quality, Design and Workmanship.

SHAW PIANO COMPANY,

MANUFACTURERS.

FACTORIES: ERIE, PA.

NOT AS MUCH AS \$8.

It will be remembered that the Milwaukee "Sentinel" some weeks ago published a sensational editorial about the N. Stetson & Co. corporation, of Philadelphia, and incidentally dragged Mr. William Steinway into it as a representative Trust fiend. We explained, through these columns, that the Philadelphia house was no Trust, could not be a Trust and that Trusts in the piano line were impossible and the Steinway agents were independent dealers who could buy and sell other pianos and were doing so all the time. The "Sentinel" still persists in holding on to its theory and it does it in this fashion:

Not a Piano Trust.

The very natural distress over the report that Mr. Steinway, one of Mr. Cleveland's nearest friends, had become the president of one of those protectionist things called monopolistic, cormorant, oppressive and altogether villainous trusts, is a good deal alleviated by a telegraphic card in denial from Mr. Steinway himself. The thing is not a trust, but a mere corporation organized under the liberal laws of Jersey to run the piano business of Philadelphia and near towns. Mr. Steinway doesn't go into details, but we fancy his corporation is to work on the lines followed by brewers—the setting up of dealers in business to handle only the goods of the corporation, to the proper distress of dealers who have only their own money in the business and no corporation back of them.

The mistake we made was the less pardonable, because there are no trusts. The coal men, for example, deny that they have formed a trust, and so do the rubber men. The whisky combine is not a trust, since a whisky trust is impossible. Mr. Steinway says that "such a thing in the piano trade is impossible, from the simple fact that the manufacture of pianos in the United States is divided up into dozens of different grades of merit and value." So, also, in the matter of whisky. There is Marble Hall whisky, which has a seductive odor and glides down the eager esophagus like a blessed balm; and there is Third Ward whisky which burns a hole in a man's sleeve when he wipes his mouth. The whisky trust is a myth, the nightmare of somebody with delirium tremens.

We are glad to learn that it is not a trust into which Mr. Cleveland's eminent supporter has gone, but a corporation to supply somnolent Philadelphia with pianos. Philadelphia, probably, has no stores where pianos are sold, and perhaps this is why Philadelphia is able to sleep the afternoons away. Mr. Steinway's corporation, organized under the liberal laws of Jersey, is resolved to supply the needs of the piano famine district—to introduce into its drowsy homes the nap destroying piano. No more naps in Philadelphia when the modest Quaker maiden warbles "Darling, keep your moustache dry" and other gems of sentiment.

We were not really much interested in the reported trust, but only in the general fun of the piano business. There is fun when every buyer gets the best instrument ever turned out of the factory at a price far below the list price as a personal favor. And it is amusing when the Chickway company hires a professional of European reputation and long hair to make a concert tour, advertising that the virtuoso couldn't be induced to look at any other than the Chickway—and when the virtuoso departs, he leaves behind a photograph and a certificate that the Chickway is the only piano worth pounding, and the portrait and certificate go into the magazines by the side of Patti's earnest and heartfelt indorsement of somebody's soap.

However, one good thing has resulted from the report that Millionaire Steinway had become the head of a trust. THE MUSICAL COURIER devotes an entire editorial page to denouncing the report, and it must have received at least \$8 from Mr. Steinway for its long, indignant refutation of the falsehood. —Milwaukee "Sentinel," January 18.

Newspaper controversies usually arise from such pernicious and malicious misstatements as the last sentence of the above editorial. Here, in the conservative, slow-growing Orient of the Union, a sum equal to \$8 paid out at one payment to a newspaper man becomes an event of importance in the biographical episodes that make up the dreary life of a journalist. Milwaukee, a paradise for poets and editorialists, a town which overflows with Teutonic nectar at five cents a schooner, must be a haven of delicious rest for the New York newspaper hack who plods along here in space and on space writing Steinway refutations at the regular price, if the estimate of the "Sentinel" is any rule of the prices that prevail out there for similar jobs. To get \$8 cold or crisp or old dilapidated greenbacks for a full page refutation has been unheard of here since Bad Boy Peck first ran for Governor out there.

We got 60 cents a column from Mr. Steinway for that corking editorial, and had to agree to send a marked copy to each of the ten stores that were forced into the Trust by him last week in one county of Delaware, over which that new Philadelphia Piano Trust concern has control. These copies were sent to them to blind the piano dealer to the real facts about the Trust. The effect of aggressive journalism here in the East is apparent and explained by this explanation. But we doubt if the "Sentinel" will believe us in this, for it did certainly not take much stock in that refutation of ours, although in courteous tones we endeavored to elucidate, for the benefit of that paper, why a piano Trust is simply impossible.

A piano Trust cannot be trusted, because one piano man will not trust another if he knows it. He might trust him on suspicion, and if his bump of expectancy is not crowded too closely by his bump of caution he might take his chances on hopes. But for a downright or Upright Square 7½ octave Trust they are

The Cunningham Piano Company Philadelphia, Pa.



CABINET GRAND, STYLE 10.

FULL seven and one-third octaves, ebonized finish, overstrung bass, full iron frame, three unisons, patent repeating action, improved scale, ivory keys, metal cased stem rail, graduating pedals, patent pedal guard, fancy carved panels, swing music desk, handsome carved trusses. Height, 4 feet 6 inches; length, 5 feet 2 inches. Case, cross banded mahogany veneer.

not in it with the Whiskey men, or the Whiskeymen with Sugar in it. If a piano trust could be organized on the basis of a teetotal non-Milwaukee platform there might be some chance of its going through, provided there was money in it. But there is the rub. Piano men need money; they are like the editor of the "Sentinel," who is also not averse to a good sized ad. from Mr. Steinway, on the strength of keeping up this Steinway Trust scare until the ad. comes along.

The Wissner Piano.

THE readers of THE MUSICAL COURIER have had placed before them several times during the past year that simple and easily comprehended statement that, "20 minutes from Union Square via the Third Avenue Elevated R.R. and Brooklyn Bridge Cars, would bring them to 292, etc., Fulton street, Brooklyn, N. Y., the Wissner Pianos were made," and they are no doubt familiar with both the route and factory by this time.

A little change will necessarily have to be observed in the future if the main factory is to be visited, for 292, etc., Fulton street proved entirely inadequate to the needs of this enterprising manufacturing manufacturer, and the walls of a six story brick building, 50x85 feet, situated at 552 to 562 State street, Brooklyn, surround the major portion of the manufacturing part of the business, and any one who desires to investigate a well appointed, systematically managed piano factory will be made welcome.

At the old stand in Fulton street, however, can yet be seen the product of the factory—that is, such a portion of it as can conscientiously be retained as samples only, for their orders are fully as numerous as have been received in the past, and they are always in need of more goods.

Their retail business during December amounted to 180 instruments.

Weaver Annual Meeting.

At a meeting of the stockholders of the Weaver Organ and Piano Company yesterday Messrs. J. H. Baer, F. S. Elliot and M. B. Gibson were re-elected directors, after which the directors re-elected J. H. Baer president; M. B. Gibson, secretary, and W. S. Bond, treasurer.

The reports of the secretary and treasurer show a large increase in the business during the past year. There were over 2,000 Weaver organs manufactured and sold in 1892, and their wholesale and retail piano business aggregates about double that of any former year. There was not one hour of time lost during 1892 for want of orders, and the works were kept running several hours extra time each day for about one-third of the year. They contemplate adding some new machinery during this year to increase their capacity, and before a great while another addition to the building will be required if the business continues to grow as at present. The Weaver Organ and Piano Company now ranks among our most prominent and flourishing manufacturing corporations, and the Weaver organ has a reputation that they may well be proud of.—York (Pa.) "Daily."

—Bloomquist & Magnussen, piano and organ dealers at Minneapolis, have been sued for \$1,675 by the Chicago Cottage Organ Company.

Notice to the Trade

Change of Name.

FOR various reasons we have changed the name of our company from Corl-Connell Company to Schiller Piano Company, and in future our pianos will bear the name "Schiller."

No other change has been made, the officers of the company remaining the same.

We assume all liabilities and collect all outstanding accounts of the Corl-Connell Company. Our new catalogue will be sent out in a few days; if you do not receive one write for a copy.

Thanking you for past favors and soliciting a continuance of your valued patronage, we are,

Yours truly, SCHILLER PIANO COMPANY,
Oregon, Ill.

The Cunningham Piano Company.

ONE of those gratifying testimonials which, coming unsolicited, carry not only weight but are so satisfactory, was received by Mr. P. J. Cunningham, of the Cunningham Piano Company, at 1717 Chestnut street, one day last week.

Dr. and Mrs. E. L. Reeves, living at Paulsboro, N. J., celebrated their golden wedding, and one of the souvenirs left them commemorating the occasion was a new Cunningham piano finished in English oak.

A little history is connected with the purchase of this instrument which will bear publishing, as it is to the credit of the makers of that piano.

Dr. and Mrs. Reeves are both musicians and have been using for many years a square piano of a celebrated make. Feeling that a modern instrument would, perhaps, better meet their present requirements, they decided upon making a change, and carefully considered the merits of the different makes in the market. Thoroughly impartial and deliberate in their investigation, they looked from one end of Piano row to the other, and selected as best suiting their taste in tone and finish a Cunningham, the latest arrival in Philadelphia.

It is evidently proving satisfactory, for the son of Dr. and Mrs. Reeves came in a week later and purchased a similar instrument.

The Cunningham Piano Company have just issued a new catalogue, in which some quite original sayings are presented. Among others, "Almost all manufacturers in presenting their pianos to the public claim for them superiority to all others. We do not, but what we do claim for them is that they are as good a piano as any made or sold."

This rather bold assertion for a new concern is based upon their claim that only the best grades of material are used, and every care is taken that the instruments shall be constructed upon thoroughly honest lines.

The capacity of their factory is limited at present, and only a few pianos, aside from what are needed at the retail rooms, are for sale.

Dealers trying a sample piano will be considerably surprised at the excellent workmanship and tone embodied in the Cunningham piano.

—Edward Ambuhl has started on a Western trip for the Chickering house.

THE LESTER PIANO.

THE PHILADELPHIA FAVORITE.

Indorsed and recommended by such eminent local musicians as

Mrs. A. TABBOTT,

School of Vocal and Instrumental Music ;

THOMAS ALLSOP,

Miss KATE BURTON,

CHARLES H. BLANDER,

F. BARRINGTON,

Miss CARSON,

G. R. COMBS,

Principal Broad Street Conservatory ;

I. S. CURTIS,

L. ENGELKE,

Mrs. E. C. EASBY,

ADAM GEIBEL,

C. A. HARTMAN,

VIVIAN INGLE,

Principal Pennsylvania College of Music ;

M. KEGRIZE,

Miss JENNIE KEGRIZE,

MAURITS LEEFSON,

Of the Philadelphia Musical Academy ;

PETER MARZEN,

W. L. NASSAU,

Miss RECORDS,

ALBERT RICKEY,

ROBERT TEMPEST,

Miss E. A. RHEINBOTH,

Of the West Walnut St. Musical Academy ;

Miss KATE WILLIS.

THE PRACTICE STOP is the most simple and practical in use. Cannot get out of order.

Has grown into popularity because of real merit and not by sensational advertising. Special inducements to the trade and profession.

GOOD TERRITORY STILL OPEN.

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## LESTER PIANO CO.,

PHILADELPHIA HEADQUARTERS,

## F. A. NORTH & CO.,

1308 Chestnut Street, PHILADELPHIA.

## A SWICK LETTER.

(FRONT.)

# SWICK & CO., PIANO MANUFACTURERS,

Every Piano Dealer or Agent who does not investigate the "SWICK" Piano, and who gives a competitor an opportunity to represent the "SWICK" Piano, is doing an injustice to his own business.

ALSO MANUFACTURERS OF THE

HERLICH PIANO.

## THE SWICK PIANO

Has no equal in Mechanical Construction, Solidity, Strength and Durability, and its pure quality of tone is equalled only by a few.

New York, *New York* 8<sup>th</sup> 1892

Esteemed Gentlemen,

May I beg you to buy and test a High Grade piano at a very low price after Jan 2<sup>d</sup> 1892. Carpenter Cant make piano. I started the "Mozart Piano Co." with \$3,000 cash capital from my mother. \$800 from Sears R. Kelso, the foster Brother of mine, a board in my house for over thirteen years, a half made Carpenter, a liar a deceiver, a man worth nothing, his Word or Warranties are no good, neither is his Boxes, called pianos, he cant strike a Chord, dont know the proper name of any part of the piano, dont do any Business never sells a Dialer, the third piano, you try my first class pianos after Jan 2<sup>d</sup> 1893. I cant fill any more over this year, am working night & day, work until 10-30 P. M. each night. Kelso is in my Building, no closes, 4-30 P. M. every day, ships 6 to 8 Boxes per week, always catching new customers. I ship 30 to 40 pianos per week and cant fill one half of the orders given me, and sending back Drafts every day. Kelso's Customers now Beging for my High Grade Pianos.

Truly & Respectfully Yours D. G. Swick, owner.

## A SWICK LETTER.

DURING many years past THE MUSICAL COURIER has been telling the legitimate piano trade that a certain Swick was engaged in the most shameless kind of stencil operations in this city. Through the other trade papers the fellow has been abusing this paper, and on one occasion came to the office of the paper, drew a weapon on our senior editor and otherwise threatened us.

On these pages we to-day publish a fac-simile of his own handwriting, in which he confesses some of his stencil schemes. He admits that the Mozart Piano

Company stencil was his own, and other matters that may be of interest to the trade.

He has a standing advertisement in Thoms' weakly absurdity, the "Art Journal," and some time ago that sheet published a card of a firm called Kroeger, who claimed to have been established piano manufacturers up in Swick's neighborhood for many years—26 years, we believe—of course, an infamous "Art Journal" falsehood, published because Swick pays that paper about \$10 a quarter for his card. As will be seen in this facsimile letter, Kroeger is Smith's own superintendent and has been for three years past—unless indeed every statement made by Swick is false.

The probability is that Thoms has had conference

with Swick and thereupon published the Kroeger card in which said Kroeger, whoever he may be, announced that he was about making a "Wagner" piano. As between Swick and Thoms and Kroeger and Mozart and Wagner and other stencils, we admit our inability to say which is really the worst, although our private opinion is to the effect that Thoms is the most reprehensible character. He receives money from legitimate piano manufacturers to advertise their legitimate product and yet, for the sake of a few dollars he will put a low down, disgraceful stencil advertisement into his sheet. Some people who happen to know him say that Thoms really has not the brains to perceive the situation; well, then,



## A SWICK LETTER.

(BACK.)

Customer's Know,  
 Books Show  
 work show  
 Kelso's work as I stated it.  
 Varnish Work \$8. per case  
 Action \$10. " set  
 Keys \$10 (Dury) per set  
 Cases Bull's White wood \$20 each  
 Regulating \$1.50  
 Action Finishing \$1.25  
 Tone Regulating 25¢  
 Belying \$2 per case.  
 Stringing 50¢ per case  
 No Superintendent — 000.

Customer's Know,  
 Books Show  
 work show  
 Swick & Co's work & price paid,  
 Varnish Work per case, \$16.00  
 Action \$16. per set,  
 Keys 14 per set,  
 White  
 Regular  
 Action Finishing \$4.50  
 Tone Regulating \$1.50  
 Belying \$7.00  
 Stringing per case \$1.00  
 A. W. Bridge, Superintendent  
 \$50 per week for the last three  
 years.

Now consider yourself which is the best and cheapest—  
 Pianos. I will discount 45¢ from enclosed prices on  
 each style. Each Sample Order, after Jan 2<sup>d</sup> 1893  
 for Draft with the Order, I can send you letters  
 from over One Hundred Dealers who bought from  
 Kelso, who would not buy again at any price  
 I have the letters on file. You try just one  
 of my pianos. Kelso did a Big Trade when he  
 & mother bought my pianos under their stencil,  
 it has flowed now, Carpenter, don't make piano  
 the Dealers now find.

Kindly & Respectfully Yours,  
 D. J. Swick

so much the worse for the remnant of brain that is left.

Mr. Kelso is probably making a pretty fair piano now. We learn he is away from Swick entirely, and if he proposes to make a good cheap piano he has opportunities for success here.

#### Prescott Piano Company.

THE increase in the capital stock of this corporation from \$35,000 to \$50,000, recently voted by the stockholders, has now been paid in, and preparations are being made for a large increase in their business the coming year.

The books of the company show their sales in 1892 to

have been the largest ever reached, and in December alone their shipments averaged 10 pianos per week, or a total of 40 pianos for the month.

The State board of managers for the world's fair having at a recent meeting voted to allow a Prescott upright piano to be exhibited in the State building in Chicago, the company will at once make preparations to place therein a sample of their best and largest size.—Concord "Patriot."

#### Jesse French P. and O. Company.

THE board of directors of the Jesse French Piano and Organ Company arrived in the city yesterday afternoon and will hold a business meeting to-day. Those present are Mr. Jesse French, of Nashville; Mr. O.

A. Field and Mr. J. C. Lumsden, both of St. Louis. Mr. O. K. Houck, of Memphis, intended to be present, but was unavoidably detained.

The Jesse French Piano and Organ Company has branch houses in Nashville, Little Rock, Memphis, St. Louis and Birmingham. It is one of the most extensive piano houses in the United States. This is the first time the board of directors has met in Birmingham, and it shows the interest they feel in the Birmingham branch, which has been so successful under the able management of Mr. W. J. Pearce.—Birmingham "Age-Herald," January 10.

—Louis Levassor, of Cincinnati, and J. H. White, of Meriden, have been in town.

—Heebner & Paul have secured the Steinway, Bradbury and Webster pianos for Pottsville and vicinity.

# FISCHER.

## Pianos of Renown.

FIFTY-THREE years of established manufacture constitutes an industrial triumph in itself, and this represents the record of the Fischer piano. Within the compass of this term the whole prestige of the industrial supremacy of the nation is embraced, and one of its chief factors in the line of musical instrument manufacture is the Fischer piano, the number of which has now reached the total of 93,000, an overwhelming quantity.

The Fischer piano, with this remarkable record in quantity, and naturally in its universal distribution, is identified with the whole progress of the piano building art of this country, and, in a commercial sense, with the successes and development of an extensive array of piano firms who have made their local and their sectional reputations with the introduction and sale of these instruments. To mention firm names in connection with this well-known fact is superfluous; we can begin at this coast and, passing through the geographical sections chiefly identified with commercial development, reach the Pacific Coast, and in all portions find piano houses who either have succeeded in making reputations or are now in a stage of rapid development by means of a judicious handling of the Fischer piano.

The Fischer piano is therefore a national piano; a piano known throughout the whole country by force of the quantity itself; the record for substantial merit and durability and the unquestioned reputation of its makers. It is not in the attitude of an aspirant for further favors, but rather a dominant factor in the life of the music trade, proudly pointing to facts of history to prove the justice of its claims.

A gentleman associated with one of the great piano houses of the West was in town recently and had an opportunity to visit the huge Fischer piano factory on West Twenty-eighth street. He had had considerable experience with piano institutions throughout the country, but this was his first visit to the Fischer factory, and he was simply overwhelmed, not only by the extent and immensity of works, but by the enormous stock of pianos, uprights and grands, in course of construction. Although a full-fledged piano man, he could hardly realize when he met it face to face what it meant to see 500 to 600 grand pianos in course of construction and nearly 4,000 uprights. The sight was overpowering. Having gone through the same experience we understood his feelings and in speaking of this remarkable phenomenon we suggested that, as a basis of such a great machine, there must be substantial merit, without which such an institution as this Fischer factory could never have been reared to its present proportions. This is really the story in a nutshell.

There is no piano made in this country to-day that enjoys greater confidence in the estimation of the great houses of the trade than the Fischer, there is no piano that deserves it more.

The rapid development of grand pianos in the Fischer plant is one of the events in recent movements. Small grands have always been made at occasional periods by Messrs. J. & C. Fischer, but as the demand for these instruments increased the firm, with its characteristic energy, fell to work and pushed its grand trade.

We have on several occasions during the past few years called attention to the small parlor grands of the Fischer make. To such an extent has the trade in these instruments grown that the firm has issued a special Parlor Grand Catalogue, containing colored plates of these instruments in Ebony, Burled Walnut, Mahogany and Oak, the representations being exceedingly artistic and gotten up in the best typographical style, far and beyond the average piano catalogue of the day. And this catalogue reminds us vividly of the fact that some of the best catalogues are deficient in such appropriate introductions as appeal to the better taste and discrimination of the intelligent citizen who has an interest in musical matters. It reminds us of this fact because of the delightful contrast it offers, for from the very beginning to the end, it is a modest brochure, well

written, correctly edited, and altogether a model of its kind.

We may, therefore, consider the Fischer Grands of to-day as co-ordinated with the Uprights in their standing in the piano trade. Their production will continue on the broad basis that underlies all transactions of the house, and those firms who are interested in Grand Piano manufacturing will be the first to feel the influence of the competition. The Fischer Grand Piano may be considered at this moment as one of the permanent and leading features of the contemporaneous piano business.

### POST OFFICE NOTICE.

THE MUSICAL COURIER has done all it could possibly do to facilitate the delivery of the paper to subscribers in and out of the city. A meeting of the editors of trade papers was recently held in this city to urge the postmaster to aid us all in getting second-class mail matter off rapidly, and we have reached the end of our efforts to hurry through the delivery of this paper. We now suggest to our subscribers to write to the postmaster of this city whenever there is a delay in the receipt of the paper. The Chestnut street piano houses in the city of Philadelphia did not get our last Wednesday's paper until Saturday. Over three days of time consumed in distributing a New York weekly paper in a city 90 miles away.

This is outrageous!

### PROGRAM ADVERTISING.

A NUMBER of piano manufacturers in this great city of New York spend considerable money in the questionable advertising medium known as the theatre program. The real value of their outlay can easily be gauged from the following reading notice which appeared in one of these programs last week and which may have appeared in others.

#### A True Story.

Not long since an American gentleman of wealth and artistic tastes went into one of the largest piano establishments in Liverpool to buy an English upright piano as a present for a friend of his who lived not far from that city. He listened critically to the different famous makes of British pianos, but heard nothing to specially excite his enthusiasm until from the further end of the long warehouse his ear was attracted by a magnificent, full, resonant tone which filled completely the immense room and entirely overshadowed, in quality and quantity, all that he had previously heard. He at once inquired what London make was represented by this superb instrument, and was told that the piano was manufactured in New York and was known as a Hardman piano. The American gentleman took enough time, of course, to ascertain the price of that Hardman piano and, then, an additional three minutes to make out his check for £90 and give the shipping directions to the salesman.

It is needless to say that the American left those warehouses with a more complete sense of national pride than he had known for many months. Messrs. Hardman, Peck & Co. vouch for the incident and desire to say that it is but a straw in showing the state of musical opinion now existing in reference to the Hardman piano as at present constructed.

We would not be guilty of insulting our readers by attempting to analyze this stupid rot and the evidence it betrays of poverty of resources and ideas in advertising, on the part of the house that is able to use type for such a purpose.

Our design is of a different nature. We merely would question the other piano firms who are tempted and misled to spend their money on sheets which will publish for theatre visitors such a story as the above and give it circulation, limited although it may be. Of what value can the advertising of pianos be to their makers when the same programs in which they publish their cards will print such a reading notice as the above? A simple question. Everyone can answer it without prompting.

### VAN SYCKLE SELLS OUT.

[Special to THE MUSICAL COURIER.]

DETROIT, January 18, 1908.

Mr. G. E. Van Syckle, secretary and treasurer of the C. J. Whitney & Co. Music House, has sold his interest to C. J. Whitney. Mr. Van Syckle will leave for Europe about February 20.

—Mr. J. A. Norris, who represents Lyon & Healy, of Chicago, on the road, particularly with the Peloubet reed pipe organ, has returned from an extended and successful Southern trip, and is on his way to Chicago via Pittsburg and Cleveland.

—Among those who were in the city during the past few days we can mention Gov. Levi K. Fuller, Brattleboro; Rufus W. Blake, Derby; Otto Bollman, St. Louis; H. Williams, Oneonta; Harvey Wendell, Albany; C. H. Edwards, Reading; Geo. S. Chevey, Boston; Geo. P. Bent, Chicago; J. A. Norris, Chicago; Chas. Keidel, Baltimore, and W. E. McCormick, Port Jervis.

### OH, THOMS!

THAT crushing and local wit, W(eak) M(inded) Thoms, of the "Artistic Journal of America," published the following in his 121 year old, 20 page paper last Saturday:

One of the finest collections of rare violins in the world is said to be owned by George Jones, of Chicago. It is valued at \$300,000. They will be seen at the World's Fair.

This probably means that this one collection and George will be seen together at the World's Fair. Brother Thoms is one of the rarest judges of old fiddles in this land, and he revels in antiquities. There is one violin in George's collection worth \$100,000 alone, without strings and not counting the pegs and the belly. Brother Thoms thinks the belly, if found, and if again properly attached to the ribs and other parts, would be a collector's ideal from a pecuniary point of view. Of course, Thoms knows that a belly all by itself is really not very useful, and that, no matter how artistic it may be, it is of no practical value unattached to those parts that are necessary to complete the functions of an instrument.

George's collection has a great many advantages over others of the same value, because it costs him much more than \$200,000 and he does not know it. It was Brother Thoms who assessed it for him, and he did it with a due consideration of George's feelings. There are a few Union square violins in the collection, worth about \$1 apiece, but Brother Thoms invoiced them on his own judgment at \$13,000 each complete with new varnish.

This is another delightful trade item from Brother Thoms' weakly:

Wagner & Co. pianos, manufactured at Nos. 324, 326, 328, 330, 332 East 134th street, are instruments that dealers will readily take to, as they are placed upon the market at a figure that will ensure their success. For the price demanded these instruments have but few equals, and that alone accounts for the fact that the makers have already booked many orders ahead. Dealers seeking a popular seller are sure to find one in the Wagner & Co. piano.

Will the esteemed journalist please tell us who Wagner is and who the parties are he is advertising as legitimate piano makers under the title of Wagner & Co.? How much longer does Thoms propose to advertise the Harlem stencil gang? All they can afford to pay him is about \$2 a week. Some time ago he advertised and boomed a Kroeger & Co. concern under the same address, and stated in his article that this Kroeger concern proposed to make the "Wagner" piano. Is there any wonder that such sheets as Thoms' remain moribund? Last Saturday's account of the opening of the warehouses of N. Stetson & Co., Philadelphia, should be sufficient to banish Thoms and his paper from that establishment for ever.

### Business Notice.

BELFAST, Me., January 9, 1908.

THE undersigned has sold his stock of musical goods to Mears & Pitcher, who will conduct the business in connection with their piano manufacturing, repairing and renting. All correspondence should now be directed to the above named firm. All accounts should be settled immediately with me. Respectfully yours,

E. S. PITCHER.

In our accession to the above business we are now able to supply our customers promptly with anything in the music line and hope to merit a generous share of trade.

Yours truly, MEARS & PITCHER.

Horatio Mears.

E. S. Pitcher.

—Clarence M. Johnson has opened a piano and organ store at Gouverneur, N. Y.

—J. H. Stemmetz & Sons, of Bangor, Pa., have opened a branch store at Slatington, Pa.

—W. F. Boothe is traveling for George Gemünder & Co., the violin dealers. Boothe is an expert violinist.

—J. S. Unger, of Reading, Pa., has rented a large wareroom on Fifth street, of which he will take possession in February.

—The Sherwood Piano Company, at Kansas City, Mo., suffered a loss from water at a fire which occurred in their building on the 13th inst.

—A beautiful transparent glass paper weight has been received at this office from Brown & Patterson, manufacturers of piano plates, Brooklyn, N. Y.

—W. H. Poole, traveling man for the C. C. Briggs & Co. house, of Boston, was in the city last week en route for the West and the Pacific Coast.

—A. H. Morehead, of Grand Rapids, Mich., who represents the Nelson Piano Company, of Muskegon, and the Steck piano in that city, is here on a visit.

—According to the Baltimore "Herald," of January 15, another Stradivarius instrument has been found, this time a cello in that city. It is worth about \$10,000 (according to the owner), but thus far no one has been detected in the act of offering \$100 for it. When will all this nonsense about old Italian violins and cellos cease? When, oh, when!



# VOSE & SONS'

NEW STYLES.




92

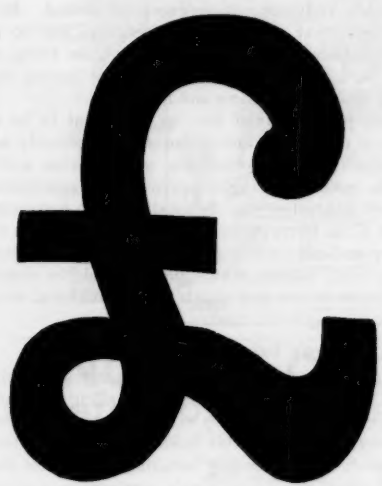
MAHOGANY.

93

WALNUT.

HE reasons why the Vose & Sons Pianos are found in the warerooms of all the leading dealers are that their tone, their style, their finish, their durability and integrity of construction please the customers and always give satisfaction. Their immense sale proves that they are the most popular instruments on the market.





**THE STERLING  
PIANOS.**

Sterling in Merit, Sterling in Quality,  
Sterling in Durability,

AND MADE BY THE

**STERLING COMPANY,**

**DERBY, CONN.**

**CHICAGO.****Latest from Our Chicago Representative.**

CHICAGO OFFICE, MUSICAL COURIER, 1  
226 WABASH AVENUE,  
CHICAGO, January 21, 1893.

**The Grollman Fire.**

THE fire at the Grollman factory was another unfortunate occurrence which they will have to suffer before the winter of their discontent is past. Truly the Grollmans have had an unfortunate experience, and certainly the fault of this particular affliction cannot be laid at their door. While the insurance was, perhaps, as full as it was possible to secure, they must be out several thousand dollars and the loss of valuable time in which to do business. They have, however, gone right to work to secure another plant and perhaps have accomplished it by now.

**The Emerson Wareroom.**

The new Emerson piano wareroom is about completed. It is a cheerful place with pleasantly tinted walls and ceiling, a low down show window of generous width, small doors at the entrance that a lady can manage without wishing she were a man to swear a little at; in short, while it is not perfect, it is perfect enough to fulfill all the requirements of a modern piano wareroom, and Mr. John W. Northrup is correspondingly happy and has already begun to do business. Mr. O. A. Kimball and Mr. Payson, of the home house, have both been here this week.

**Rice-Macy—Success.**

The gentlemen connected with the Rice-Macy Piano Company, which, of course, includes the Schaeffer and the Rice-Macy piano, both of which are made by the Rice-Macy Company, are congratulating themselves on the consummation of their plans in connection with the removal of their manufacturing plant from Chicago to Oregon, Ill., and Columbia Heights, Ill. (at the former place the Schaeffer piano is made and at the latter the Rice-Macy), inasmuch as having complied with the certain requirements, they have become owners of these two valuable plants, and have nothing now to do but just go on turning out pianos and pocketing the profits.

Mr. John C. Macy, the president, has been in the city for a short period of time lately, and both he and Mr. I. N. Rice are in a state of beaming beatitude over the termination of these plans; and well they may be. Not many piano concerns can say that they were presented with two fine factories (for that is just about what it amounts to), an

addition to the assets of the concern valued by them at upward of \$50,000.

**How Much Is This Wager?**

Mr. W. H. Guernsey, of Jacob Brothers, New York, came in to take a look at THE MUSICAL COURIER, which he says he recognizes as a necessary part of a traveling salesman's education. He is a wise man, is Mr. Guernsey, and I'm willing to stake my fortune he's a good salesman.

**Anderson Piano Company.**

It is much to the credit of the new concerns who are beginning to manufacture pianos in the West that they are setting for themselves a standard of excellence far higher than one would expect, and that they seem to have an abiding faith that fine grade goods are the ones that will in the long run meet with more encouragement than cheap trash. I am led to these remarks by a visit to another new manufacturing concern, the proprietors of which have only just finished their first piano, but are preparing themselves for the production of anywhere from 25 to 50 instruments per week.

The beautiful town of Rockford, in this State, is the location of this new concern, and if there is a place in the West that would reconcile an Eastern man it is this same town of Rockford. Undoubtedly the success which some of the pioneer concerns have met with is the main cause of this new factory being started. There is plenty of capital in Rockford and those who have it are not afraid of investing it in any branch of manufacturing that promises to be profitable. The new concern has been mentioned before; indeed, from what has been already said regarding the Anderson Piano Company, one expects to find the instruments excellent, and they are not a disappointment. Made in a factory where nothing in the shape of machinery is wanted to aid experienced workmen, one glance shows you that they are, so far as workmanship is concerned, all that you can ask for.

Mr. John Anderson is responsible for the scale, and in quality and power and freedom from overtones it is certainly remarkable. The company will not permit any inferior materials of any kind to enter into the construction of the Anderson piano; the best of everything is used, and in some features they have had difficulty in procuring the quality of the material desired, and some of our supply houses have been put to considerable trouble to meet the exacting demands of this new company.

The personnel of the Anderson Piano Company will give confidence to anyone who knows them. Mr. P. A. Peterson, the president of the company, is known to be one of the most successful and enterprising operators in the West, and what he takes hold of everyone of his many

friends is willing and ready to embark in. Mr. John Anderson has certainly made a fine record for himself as a careful and conscientious piano maker, and his brother, Mr. Gustaf Ad. Anderson, is an excellent second. Besides these two there is a third brother, who will be a valuable aid in beautifying the instrument, he being a very skillful wood carver and designer, and having an experience in Sweden, Germany and France.

I speak more particularly of him, as he seems to be a new member of the family, and the others are already so well known through their connection with another well-known piano manufacturing concern. The gentleman who will have charge of the disposal of the Anderson piano is Mr. E. E. Perry, who has the full confidence of the company and who is now at work on a catalogue and some other printed matter, which he has had the confidence to explain to me and which I think will be at once novel and interesting to the trade.

**Chicago's Brightest Salesman.**

In the year 1879 a young and ambitious man made application to a Chicago house for a position. Failing to secure it, he then applied for permission to sell organs and pianos in the northern portion of this State, and in a month's time the record was sufficiently flattering to warrant the house in securing the young man's services in a more permanent way. Afterward the same young man was appointed traveler for a portion of Iowa, and finally had charge of the whole State and several important points besides.

In 1883 a place on the floor of this most important house was found for him, since which time Mr. Edgar C. Smith and the W. W. Kimball Company have been closely allied as employee and employer. During the year up to the present one Ed. Smith's record has been one unbroken run of success, and for several years past the amount of his sales have been surpassed by probably none in this city, and in his own house it has been unequaled. His record for the past year, only reckoning the purely retail transactions, by actual register shows a total of \$154,873.40.

He has a host of friends in this city, is a skillful and pleasing manipulator of the keyboard, has a suave and persuading way, a fine personality, is much thought of by all the members of the house, is still a very young man and has a brilliant future before him. He is undoubtedly the best paid salesman in this line in the city, and if there is anything in a record he certainly deserves his success.

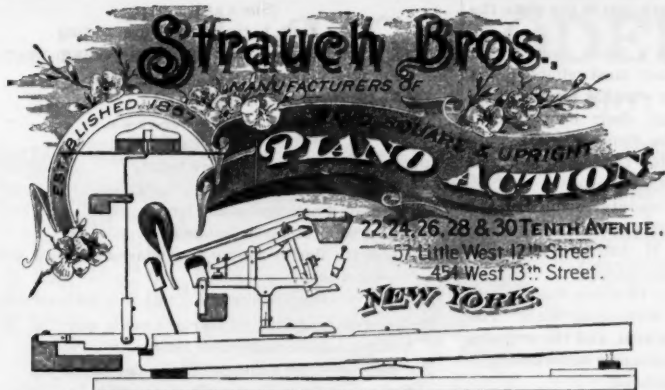
**W. A. Dodge III.**

The friends of Mr. W. A. Dodge, of the Chickering—Chase Brothers Company, will be sorry to learn of his

**A SELLER.****A STAYER.****WISSNER.****A PIANO FOR THE DEALER AND THE PUBLIC.**

**294, 296, 298, 302 FULTON STREET,  
BROOKLYN, N. Y.**





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Monthly lists of the publications of the five houses will be published regularly, with  
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Please write for these lists and catalogues.

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For Excellence of Design and  
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Operation, Durability and Speed.

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**OFFICIAL WRITING MACHINE**  
OF THE  
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**No. 19 Violin E Strings**

Will stand hot, damp weather or sweaty hands  
and hold until sawed through by the bow.  
**Fine Toned. Seven for \$1.00.**  
Sets of four, carefully gauged to size, 60c.



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WARRANTED  
NOT TO RATTLE.  
Violin, G.  
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116 East 59th St., New York City.

quite serious illness. A severe cold and the grip seem to be the trouble.

#### Exhibit Plans Upset.

The plans for the handsome booths for the world's fair exhibits which were being prepared by a number of firms will have to be modified or abandoned altogether. The outcome of the recent regulations, which are all right and proper, will probably be the adoption of a canopy supported on posts with a fancy railing. The only regulation which seems quite unnecessary is the one relating to the 6 foot division dado between the exhibits.

#### Chickering Brothers.

The Chickering Brothers piano catalogue of Chicago has made its appearance. It's a good catalogue, and the pianos which I have seen are good pianos. The catalogue gives no address, but the pianos are made by Messrs. B. Zscherpe & Co. in their factory on North Wells street.

#### Important News Items.

Mr. Melville Clark, of the Story & Clark Organ Company, arrived in Chicago from London last Thursday; he will remain here some time.

Mr. C. H. Edwards, of Dallas, Tex., has issued a very attractive calendar.

The Levassor Piano Company, of Cincinnati, Ohio, are now the representatives of the Story & Clark organ for that city and the territory contiguous thereto.

Story & Clark have put on two new road men. The old travelers will, however, have charge of the recently organized territory formerly controlled by the D. H. Baldwin Company.

The Hamilton Organ Company made 3,000 organs last year and have arranged to turn out 5,000 this year.

The C. Hinze Piano Company is an Iowa corporation, with their principal place of business and factory in this city. Mr. Charles Hinze is the president and also the business manager. The company has already produced several pianos which are highly commendable.

Among the names of registered Americans in Paris is that of Mr. G. W. Tewksbury, of the Chicago Cottage Organ Company. Mr. H. D. Cable, of the same company, appeared in the city this week, very much to everybody's surprise. If appearances are to be trusted, Mr. Cable is a very well man, and can be found at his office taking hold of the business with his same old vim.

Messrs. Reed & Sons are making a large upright piano on the same plan of their now noted small one. They have the scale drawn and the pattern for the iron frame

ready. These unique pianos will have cast in the plate the words "Reed's System."

From Fairbury, Ill., there comes a letter from a customer of Mr. W. W. Burns, one of our most reliable piano tuners, telling him about some man who has been visiting that town teaching people to tune their own pianos. Pretty foxy man, that, but I pity the tuner who attempts to get those pianos in order again after the owner has tampered with them.

There is a rumor of a new piano manufacturing concern to be started in Terre Haute, Ind. I understand that the projector of the scheme is Mr. Geo. H. Arthur, a tuner living in that place.

The annual meeting of the Chase Brothers Piano Company took place last Wednesday in Muskegon, Mich. The same officers were re-elected for this year, and the previous year's business was found to be thoroughly satisfactory.

#### She Plays the Piano.

There's a lady above me who lives in a flat;

I wish that the demons would take her.

If I put it too strongly in speaking like that,

I'll amend so that Satan may shake her.

She doesn't care "shucks" if I register kicks

And blacken the air with profaning;

To her little piano she cleverly sticks,

Tho' the neighborhood's pining and paining.

(There she goes.)

Ting tum, ting tum, ting tum, ting.

Ting tum, ting tum, ting tum, ting.

(She sings "Maid of Athens.")

"Mai dof Athen zere we pa-r-t,

Gi vo gi vme back my h-e-a-r-t,

(Ting, ting, ting.)

Or since tha tas lef tmy breast,

Kee pit now and ta kth' rest.

Oh, hear mi vow (ting, ting, ting).

Befo ri go (ting, ting, ting).

Ohe rmi vow befo ri go-o-o-o!

(Something breaks.)

She murders Beethoven and Mendelssohn, too,

In a style very much Jack the Ripper,

And Chopin and Mozart she'll gleefully woo

When her mood is inclined to be chipper.

Romanzas and nocturnes are five o'clock teas,

While rondos she gobbles for dinner.

You can talk as you like and think as you please,

But the girl in this flat is a winner.

(She's at it again.)

Ting, ting, te ting, ting, te ting.

Tiddle, ding, de ding, ding, de ding.

(She warbles "Sally in Our Alley.")

"Aw vall, thelay, deesin our land,

There znone likepre ty-Sallee-ee-ee-e

(Ting, ting),

She is the da-a-rling aw vmy heart,

And she liv, zdown in, our a-allee-ee-ee.

There znot a mai den in our land

Tha tsaf so swee tas Sal-al-ee-ee-ee,

For she zth darlin aw-aw-aw-aw-aw-aw-aw vmy ha a-a-a-art,

And she liv (ting), zdown in (ting), our a-lee-ee-ee."

Paderewski, the Pole, is all right in his way,

And impossible music can handle.

But compared with the girl in the flat he's a jay,

And against her he can't hold a candle.

The music ain't sweet or pathetic withal,

But the noise is so diff'rent and roomy

That I cannot help liking the dame for her gall.

And the Fates that escorted her to me.

(Ah, a song; we'll listen.)

"On Sunday night we take a walk,

On Monday we take beer.

On Tuesday night we take a bath,

And so from year to year. (Horror!)

On Wednesday we play poker,

On Thursday night we roam;

But there is no flies on Gallagher

When Mary Murphy's home."

I've mentioned a few of the ballads she yells,

Just to show the extent of my patience,

And the very best part of my nature rebels

'Gainst this scourge of all peoples and nations,

But a blessed, particular solace I've got;

When she pummels and plunges and bellows,

I often retire to the rear of my lot

And warble and garble as follows:

(As sung by Dave Martin and T. H. Carter.)

Comrades, comrades,

Ever since we were men,

Sharing each other's claptrap,

Booming old Grandpa Ben.

Comrades when Blaine spoke at Ophir,

Frying whate'er might be fried;

When danger threatened the measly old wildcat

Sat there by my side.

M. J. Donnelly, in St. Paul "Globe."

**CAPITAL**  
WITHOUT  
**LABOR**

*That is MUSIC, upon a BRIGGS PIANO!*

*It pours forth a wealth of tonal beauty at the touch of the artist without exacting from him the labor incident to performance upon a poorly regulated, or inferior action.*



STYLE L

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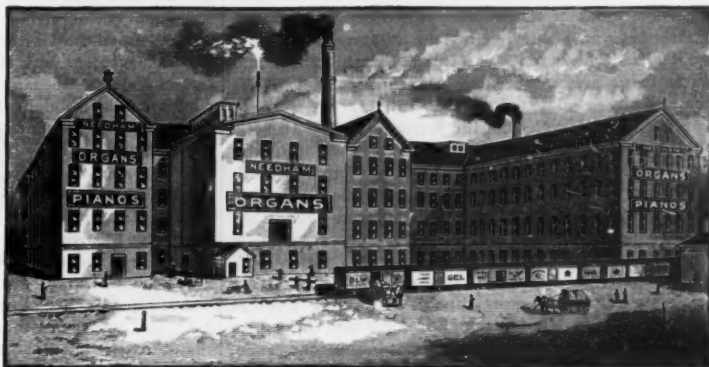
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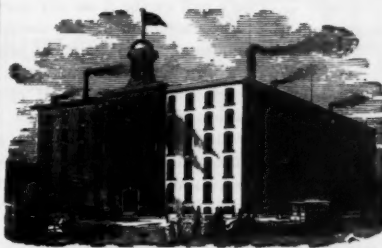
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## The Piano in Its Acoustic Properties.

[Translated from the German of Siegfried Hansing for the London "Musical Opinion and Music Trade Review."]

Continued from THE MUSICAL COURIER, January 18, 1893.

For first article see May 18, 1892. For second article see August 24, 1892. For third article see November 9, 1892. For fourth article see November 30, 1892. For fifth article see December 21, 1892. For sixth article see January 4, 1893. For seventh article see January 11, 1893. For eighth article see January 18, 1893.

## CHAPTER VI.—OVERTONES OF PIANO STRINGS.

IT is a fact well known to most of us that certain tones of remarkable purity can be obtained from the column of air inclosed in a horn without any special aids. These tones are called natural tones, and natural tones are produced by a natural division of the column of air.

It is easily intelligible that the performer will with little trouble be able to cause the air to divide itself into two, three or more equal parts; while it will be more difficult to compel it to vibrate in unequal parts. Just as it is with a column of air, so, too, it is with a piano string; for it has the capacity for producing tones from every complete division.

For this purpose we do not require to afford the string any assistance, as it is quite capable of forming nodes at one-half, one-third, one-fourth of its length, and this causes the string to produce other natural tones besides the prime, which other natural tones we term partial tones because they arise from the division of the string into parts, or overtones because they are of a higher pitch than the prime. It is quite possible by actual experiment to discover the nodes of a string and thus to render the overtones audible in succession without allowing the prime to be heard at all. In order to find these nodes we must use a few wooden wedges, and for our first experiment we will try to find the middle of a long uncovered or steel string with one of the wedges. Now the string, in addition to the property of sounding when divided into equal parts, has also the property of remaining dumb when divided into unequal parts, and it is this property that we make use of to find the node.

We apply one of the wedges as approximately as we can measure the distance with the eye to the middle of the string, and if the string does not sound when we excite it, we slide the wedge with a certain amount of pressure (though that may be very light) up and down the string. As soon as the node of the string arrives under the wedge, the string will sound the octave—the second note belonging to the string. Our object is thus attained, as we have now found, in the second note belonging to the string, the first overtone. In order, however, to ascertain with greater certainty whether the string is able to form the node of itself, we take a piano of which the dampers act well, and depressing the key of C carefully, so that the hammer does not touch the string, we shall raise the damper. If now we hold the key down, and at the same time strike the key of C', we shall (as soon as we release the key of C') distinctly hear the note C' sounded by the strings of C. This is no illusion, for as soon as we allow the damper to fall on the strings of C the repeat note ceases. But from this we may fairly deduce the postulate that when the note C' is given forth by the strings of C the strings have themselves formed the node, as it is only with a string of one half the length of the C string that C' can be produced.

In the foregoing experiment we caused the string to di-

vide into two equal parts and thereby found the first overtone. If we now divide the string in thirds, we shall produce the second overtone, which is the fifth above the octave, or the twelfth above the prime. If the string be divided into three equal parts, it will have two nodes; let us therefore in the first place find one of these. Let us place the wedge approximately on the third of the length and move it cautiously up and down the string until the latter speaks, giving the required note. We have now found one of the two nodes, and the wedge divides the string into one-third and two-thirds of its length. If we now excite the one-third length of the string, we shall hear the twelfth of the prime; and if we excite the two-thirds length, we ought to hear the fifth. But this is not the case, for two-thirds is no aliquot part of three-thirds; hence the string cannot work with two-thirds of its length, but forms another node, and works with each third of its length, the movement of the string being curvilinear. If we now mark the one-third with some color, so as to be able to follow its movement with the eye, we can proceed to find the second node in the same manner as before, and, having done so, apply a couple of wedges one to each node. Now the string will give out the same tone as before with only one wedge.

In the same way as we have thus found the first two overtones, we may proceed to divide the string into four, five, six, &c., equal parts, and thereby find the following succession of overtones. The tones which can exist in any string are in sequence as follows: Prime or fundamental note; the overtones are the octave, the twelfth, double octave; and of this latter, the third, fifth, seventh, ninth, &c. The actual overtones are considerably less audible than the experimental ones, and even in the case of the longest strings, which, of course, contain the greatest number of overtones, the unaided ear will be unable to detect many of those above named. It is always difficult enough to detect the three first overtones, and to enable one to do so with a clear fundamental note requires special attention and practice. Nevertheless, I have found many pianos—and those not of the highest class either—in which with the unaided ear I detected a number of overtones. Helmholtz asserts, if I am not mistaken, that he has with the aid of acoustic apparatus detected the sixteenth overtone in a string.

If a string vibrates in its whole length, it forms only one curve; but, as we have seen, it may form two, three or four curves, and the nodes at the junction of the curve are termed nodes of rest. Thus a string divided into three equal parts will have two nodes of rest and two fixed nodes. But a string may also, when so arranged, have a node of rest at the point where it rests upon the upper bridge, and as the treble registers have been much improved by the introduction of this upper bridge, we shall refer to this matter later on. It is a remarkable fact in these experiments that when we fix one of the nodes in a string at a distance of one third of its length we can excite it in any part and it will sound, with the sole exception of the second node of rest; for if it be chosen as the point at which to excite the string, the same remains dumb. It is most effective to excite the string at the middle of one of its curves, because there the nodes of rest are least interfered with. We see that when we excite the string at one of the nodes of rest, the note to which that node of rest belongs must be absent; and in this way, by adjusting the blow of the hammer, we are enabled to get rid of overtones.

As a string if divided into equal parts speaks easily, and the tones produced by such equal divisions are particularly true—as we have seen in the case of the column of air in a horn—the piano maker can take advantage of this circumstance by regarding his upper bridge as one of the wedges used in the above experiment, and the pressure bar as the

end of the active string. In such case, owing to the distance from the bar to the upper bridge, being an aliquot part of the whole string, the latter will speak more easily, and the action of the string altogether will be more lively than if the portion from the upper bridge to the pressure bar did not form an aliquot portion of the whole.

If we take the length of a sounding string, from the upper bridge to the pressure bar, as equal to one-fifth of the length from the lower to the upper bridge, it has four nodes; so that the string, in addition to the one curve occupying its whole length, also works in a curvilinear form with five curves. In the case of a string with five curves the fourth overtone (or the third of the double octave) is especially favored, while the first three overtones are suppressed. My experience leads me to say that it is an advantage to the prime when the string works in five curves. The majority of makers in America accept Steinway's principle by making their strings work in four curves, without probably knowing that Steinway was compelled by his duplex scale to adopt this division. The entire Steinway system is based upon the principle that every string, in addition to its prime, must produce a series of octaves.

If we cause a string to vibrate in four curves we produce a series of octaves which supplement the prime; for, owing to the formation of three nodes, not only the double octave but also the octave of the prime will be heard. In order that the prime may be heard perfectly true and clear the overtones must be suppressed as much as possible, and to this end the formation of four nodes is best adapted. When four nodes are formed, or the string is divided into five parts, no overtone could be produced lower than the fourth, and this is considerably weaker than the first, second or third.

Steinway's principles must not be lightly rejected; for, as the octaves are in unison with the prime, they are able to supplement the prime, a considerably increased purity of the prime being thereby attained. For the stiff, covered strings of the bass, the four curve vibration is well adapted; whereas, in the case of the uncovered or steel strings, the blow of the hammer at the requisite point has too much force, so that the string, being liable to bend, adopts vibrations which deprive the tone of much of its charm.

(To be Continued.)

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Don't haste my friend—'twill pay to wait—  
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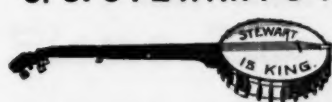
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## Do They?

ANN ARBOR, January 17, 1893.

Editors Musical Courier:

SOME time since you asked for my ideas of the "commission evil," how to remedy, &c. I failed to respond, but as the subject is still under discussion and is of vital importance I suggest the following: Let every dealer advertise (as I do) that no commissions will be paid, and "live up to it," and we have done once and for all with the nuisance.

This is an easy, straightforward method by which the evil may be wiped out at once if dealers, one and all, wish to exterminate it. Do they? A. WILSEY.

## Sander Incorporates.

BOSTON, January 19, 1893.

Editors Musical Courier:

I AM able to inform you that my business is to be incorporated under the laws of Massachusetts and will shortly go over into a stock corporation, with a paid in capital of \$30,000; papers to this effect are now being prepared. The business has increased to such a large dimension that other means are needed to extend the same and to establish branch houses all over the United States. This, however, is only the beginning of it, and the near future may see additional changes and considerable amount in this concern.

If this is news to you you are authorized to publish the same. Yours truly, FRED H. SANDER.

[Mr. Sander is the importer and manufacturer of Polyphones, Hymnophones and Symphonions at 146 Franklin street, Boston.]

## Told by One of the Briggs Piano Men.

Small Son (who has previously made the rash vow that he would open a bank account upon the strength of a gold dollar received from his uncle on Christmas)—"Papa, please give me my money; I want to buy some candy."

Fond Parent (the present custodian of said funds)—"Why, you know you promised to put it in the bank!"

Small Son—"Yes, but I want to put the candy in the bank."

## Mr. Ranft Writes.

OFFICE OF RICHARD RANFT,  
Felts and Piano Materials,  
213 EAST NINETEENTH STREET,  
NEW YORK, January 19, 1893.

Editors Musical Courier:

KNOWING your usual fairness in all controversies, I beg of you to kindly allow me the use of your columns to reply to some glaring misstatements contained in your "Schedule of Importations of Piano Materials, 1892," published in your edition of January 18, 1893.

I don't know who your informant was as to the alleged number of cases imported by the four different firms mentioned therein; but whoever it was he must willfully and knowingly have misrepresented the number of cases I imported during 1892, for if taken from the custom house records—open to everybody, I presume—a very different showing would have been made in my favor.

This would very probably not have suited your informant, whose whole intent was to make a showing in my case of reduced business in volume, and as the résumé of

1892 against 1891 is made to show an alleged loss of 138 cases, or 10.71 percent., his purposes and intention are fulfilled.

I am in a position to speak only of my own business, and allow me to state that 1892 has been by far the largest year in amount of sales with my firm since its existence, having sold over \$26,000 worth more goods than in 1890, heretofore our greatest year.

As part proof of this statement I beg to submit to you for publication the amount of felt furnished me during 1892 by Mr. J. D. Weickert, Leipsic, as copied from his invoices, viz.:

|                         |       |                           |       |
|-------------------------|-------|---------------------------|-------|
| Hammer felt.....sheets. | 2,757 | Muffer and harp felt..... | 465   |
| Under felt.....         | 1,168 | Wedge felt.....sheets.    | 585   |
| Damper felt.....        | 3,859 |                           |       |
|                         |       | Total.....                | 8,834 |

Had Mr. Weickert's mill been able to turn out more goods our importation would have been still larger, as we were often short of felt, but the factory was being worked to its fullest capacity every week in the year, and I had absolutely to refuse new trade offered because not caring to neglect our old customers.

To arrive at a correct percentage of the volume of part of my trade, kindly figure sixteen set of hammers to one sheet of hammer felt; you will find that 2,757 sheets mean 44,112 sets of hammers furnished to the trade during 1892, or over half the total supply, a showing Richard Ranft is more than pleased with, as we don't "claim the earth" or to supply "everybody," but we do claim half of the hammer felt trade and that half is composed of and includes the best firms.

With 3,859 sheets of damper felt furnished the action trade and firms making their own actions we make a still better showing, as this number multiplied by 18 set dampers out of a sheet means damper felt supplied for 69,462 pianos out of about 85,000 claimed to have been manufactured during 1892.

Regarding the amount of cases alleged to have been imported by me as per your schedule, I have taken the trouble to extract the same from my invoice book, and you can rest assured the figures below are correct, absolutely so, and not cooked up for the occasion, viz.:

|                    |    |                   |     |
|--------------------|----|-------------------|-----|
| January.....cases. | 35 | August.....cases. | 30  |
| February.....      | 57 | September.....    | 50  |
| March.....         | 28 | October.....      | 36  |
| April.....         | 30 | November.....     | 33  |
| May.....           | 30 | December.....     | 65  |
| June.....          | 13 |                   |     |
| July.....          | 41 | Total.....        | 418 |

A difference of only 200 cases more in my favor; and you will pardon me if I again tax your informant with deliberately, wilfully and knowingly, if taken from custom house records, underestimating, to use no stronger word, the amount of my importations, to serve his own purpose and intentions.

I have nothing to say as to the more than ridiculous item of no cases imported by me in August and one case during September, nor why your informant deducts 1,097 cases tuning pins (nails) from Hammacher, Schlemmer & Co., and yet includes these same nails in Mr. Dolge's and my importations, but only wish the trade to know the real facts, and to wipe out the wrong impression as to alleged loss in volume of business, compared to other firms, conveyed in above mentioned schedule.

Thanking you for your kindness in allowing me the use of your columns, I remain,

Yours respectfully,

RICHD. RANFT,  
213 East Nineteenth street.

## McAttee's Accident.

THIS is the full account of the accident to J. C. McAttee, the Hannibal, Mo., piano and organ man, taken from a local paper:

A most deplorable casualty took place near the Union depot yesterday morning a few minutes after 3 o'clock, in which one of Hannibal's citizens became maimed for life.

Professor McAttee had been at Brookfield several days on business and took passage for his home in this city on the Denver train Thursday night. Trains on the Jo coming into Hannibal ran in on a track north of the Union depot which connects with the main track between Third and Fourth streets. When the Denver arrived yesterday morning the train was stopped in order for the switch to be thrown, and in order to arouse passengers who might possibly be asleep a brakeman cried out "Hannibal!"

Professor McAttee, of course, took it for granted that the train had pulled into the Union depot, and in company with others left the car. While in the act of stepping from the car step to the ground—or rather, as he thought, the platform—the engineer went ahead with the train, the sudden jerk throwing him to the ground, with his right arm across the rail. Before he could extricate it a cruel car wheel had done its work, passing over the arm and crushing it horribly between the wrist and the elbow.

Securing his carriage Mr. McAttee was driven to his home on Broadway, medical aid in the meantime having been summoned. Drs. Smith, Baskett and Banks responded promptly and upon examination found that immediate amputation was necessary. The operation was performed and the patient was resting as easily as could be expected.

Professor McAttee has many friends in Hannibal who deeply sympathize with him in his great trouble, a large number of whom called on him yesterday. It is said that he looks upon the sad occurrence with philosophic cheerfulness, realizing that he will have to make the best of a bad bargain.

—A. A. Taylor & Co., piano and organ dealers, Tacoma, Wash., write to us: "THE MUSICAL COURIER is invaluable to us. We admire your paper and its aims, particularly your efforts to rid the trade of the bogus stencil."

WANTED—Scale and patterns for an upright piano, about 4 feet 8 inches in height; must have piano made from this scale in completed condition. Address "A. B. C.," care of MUSICAL COURIER.

WANTED—An experienced piano salesman of good habits to travel railroad towns in South Carolina. Only one who is willing to economize and work up need apply. Salary, a fixed sum and a commission. Address "B. B. & Co.," care MUSICAL COURIER.

WANTED—Agents to solicit orders for "Hand's Harmony Chart," improved edition, which will enable anyone to produce all fundamental major and minor chords, or transpose any scale, on piano or organ, in fifteen minutes' time without previous instruction in music. Sells in every house containing an instrument. Send \$1 for sample and terms to Nin. S. Hand Company, 182 and 184 Wabash avenue, Chicago, Ill.

DESIGNS—Piano cases, special and catalogue styles; also for exhibits at the world's fair. Frets, trusses, engraving, music cabinets and general designing. Louis H. Marston & Robert B. Hotchkiss, architects and designers, 715 Bort Building, Chicago, Ill.

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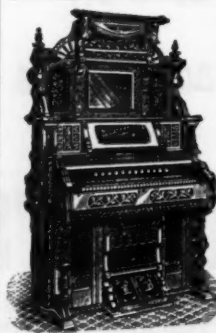
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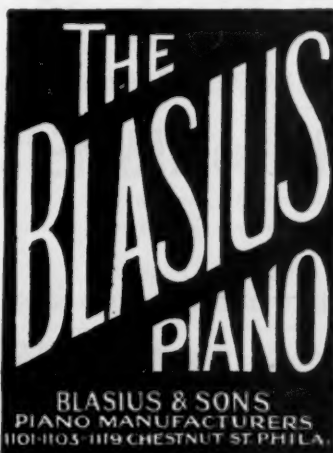
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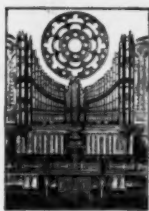
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